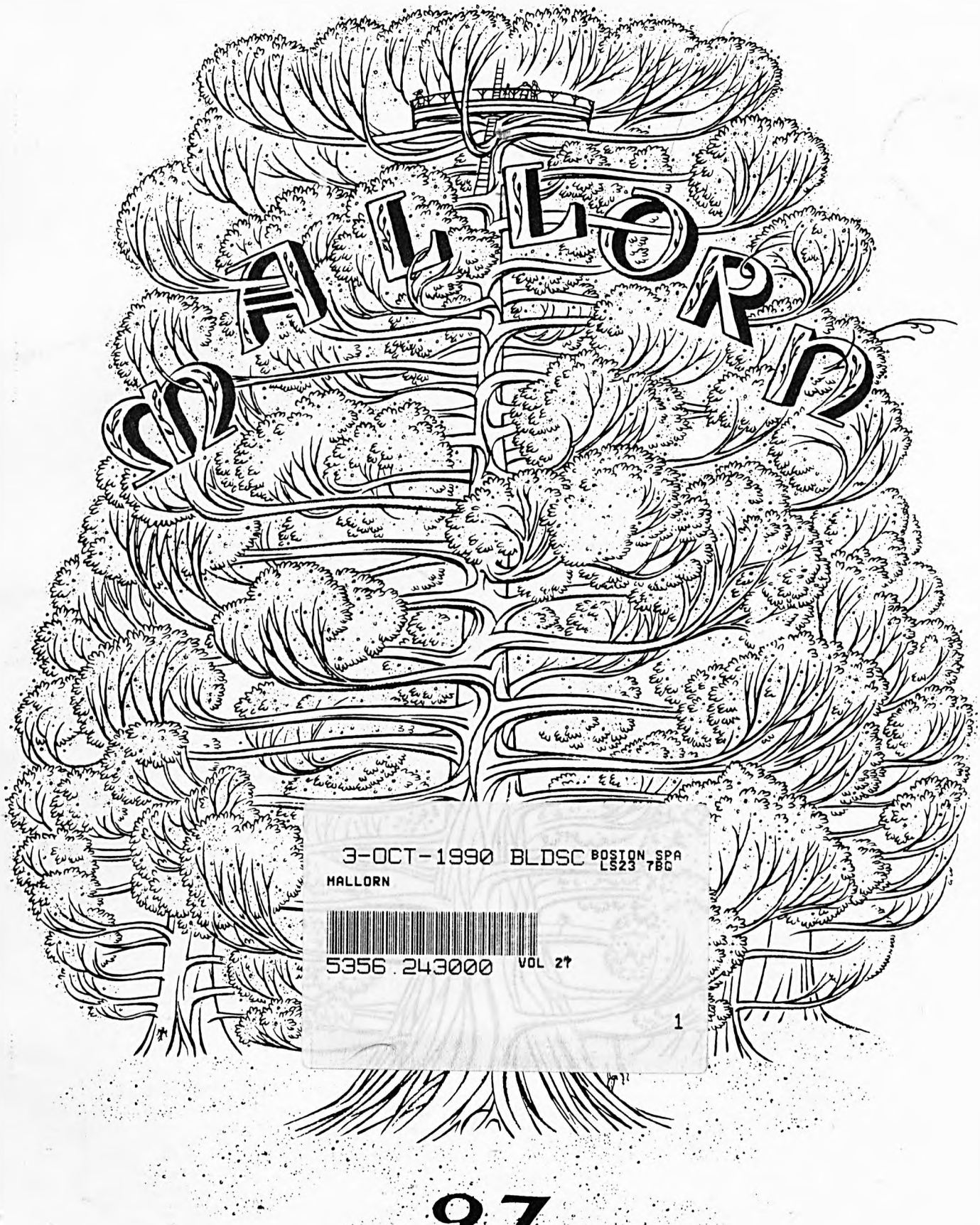

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mallorn

guidelines for contributors

Mallorn welcomes contributions of all types (articles, poetry, artwork, calligraphy, fiction etc.) on subjects related to, or inspired by, the life and works of Professor J.R.R. Tolkien. Prospective contributors, however, are asked to take note of the Copyright statement at the foot of this page; and of the following general guidelines:

1. *Quality*

Only items which show some originality and skill will be considered for publication, although there is no restriction on the *type* of material submitted (provided it relates in some way to JRRT).

2. *Articles*

Articles should present their subject matter in a clear and readable way, with a concern for factual accuracy. As a guide to the approach of the writing of articles, they should preferably present some analysis or new understanding of the matter under discussion; or contribute significantly to our enjoyment of it. Articles which merely summarise or repeat material that is already available elsewhere will not be considered; although reprints of articles appearing elsewhere may be.

Length of articles: Both long and short articles are wlecome, but should preferably be between 1000 and 5000 words in length. Articles may be divided into sections with section headings: this can enhance readability, particularly in longer articles.

Footnotes: These should only be used when their inclusion in the text would seriously interrupt the flow of thought.

References: Books, articles etc. that are mentioned in the text should have their full details set out in a *Bibliography* at the end of the article. References should be set out as follows: Author; Title; edition; place of publication & publisher; year (or date) of publication. For example: R. Foster, The Complete Guide to Middle-earth, London, George Allen & Unwin, 1978; J.R.R. Tolkien, The Return of the King (2nd edition, hardback), London, George Allen & Unwin, 1966.

Works by JRRT: References can be given by volume, book and chapter, e.g. LotR II.4.III ("The Black Gate is Closed"); QS ch. XIV ("Of Beleriand and its Realms"). If actual page references are necessary, *please* give full details of the edition used, as set out above.

Abbreviations of titles frequently reffered to may be used. Common ones are LotR (*The Lord of the Rings*); TH (*The Hobbit*); QS (*The Silmarillion*); UT (*Unfinished Tales*) etc. Other abbreviations in the same style may be coined. Other well known works e.g. Foster's "Guide", Carpenter's "Biography" may be abbreviated in the text, but please give full details in a bibliography.

3. *Fiction and Poetry*

All types of Tolkien-inspired fiction will be considered. Length should be preferably 1500-5000 words.

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4. *Artwork*

All sizes and types are welcome, from full page (A4), to half page or smaller in-text illustrations, borders and ornaments. But artwork can *only* be in black & white: shades of grey will not reproduce. Shading is best indicated by dots or lines. A margin of at least ½" (1cm) should be left all around full-page artwork - i.e. the actual dimensions should be 7½" x 11" (19 x 27.5cm). Full-page and half-page artwork is best vertically orientated.

Please *always* put your name in pencil on the reverse of submitted artwork. Photo- or other copies are only acceptable if of good quality. Artwork cannot normally be returned.

5. *Presentation of Material*

For articles, fiction, poetry etc. contributors are asked to submit typewritten scripts. Typing should be double spaced, on one side of the paper only. Handwriting that proves difficult to read may not be considered, and runs the risk of being returned unread. Handwritten scripts should therefore be neat and legible, on one side of the paper only. Please always put your name on submitted work.

6. *Resubmission of Material*

Contributions are often felt to be worthy of inclusion but in need of certain correction/improvements. In such cases the item will be returned with a report so that the indicated changes can be made.

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8. *Letters of Comment & "Follow-ons"*

Letters can be on any aspect of *Mallorn* (e.g. content, layout, etc.) and should be about 100-200 words in length. Please bear in mind when writing that they will be printed as fully as possible, and mark your envelope "Letter to the Editor".

If you have more to say on a particular *article*, you are invited to write a "Follow-on" of around 700 words.

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Thanks

The Editor would like to thank the following people, in addition to all above contributors: Helen, from Swiftprint, Halifax, and most of all the proofreaders: Christina Scull, John Ellison and Charles Noad. Thank you all!

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Editorial

Greetings all and welcome to this year's Mallorn, jam-packed with "goodies". Before I forget, please take note of the deadline for MALLORN 28: **March 31st, 1991**. As you all should know by now, 1992 is the Centenary of Tolkien's birth, and since we are holding the Centenary Conference in August, I would like to be as much ahead as I can to be able to hand out Mallorn 29 to attenders, and so need to get Mallorn 28 ready well before time. I am one of the organisers and would like to have Mallorn 29 behind me to give the best of myself to the Conference.

Iwan Rhys Morus' essay started its life as a paper for his University Course. Iwan was Editor of Amon Hen a few years ago (remember 'Yours in a deep, dark kind of way'?). He was the founder of the Cambridge Tolkien Society, one of the organisers of the 1988 Workshop, as well as one of its contributors. He graduated in 1989 in History and Philosophy of Science.

Valerie Sutton was a school Head and is now a school Governor. She has always loved English and Art. She is at present busy trying to protect 800 acres of countryside from gravel-pit developers and protection of the environment comes very high in her priorities.

Christina Scull is curator at the Sir John Soane's Museum, London. She is the Archivist of the Tolkien Society and the Chair of the 1992 Committee. She is famous for her marvellous slide-shows on Tolkienian topics.

Michael Hickman is Head of Religious Studies in a Secondary School in Brighton and did a similar essay on Elves for last Mallorn. He is working on another on the Dwarves for next issue.

Alex Lewis is presently studying life among the Haradrim and is currently researching on the year 1551 of the Third Age. It is hoped he will live to tell us about it.

John Ellison's essay was presented during the "Hobbit" workshop in 1987. It has lost none of its freshness. I have been told John is currently working on a similar essay on The Lord of the Rings.

Pat Reynolds holds several M.A.s. She was one of the organisers of the 1989 and 1990 Seminars and is member of the 1992 committee.

Alan Bates is a long-standing contributor to Tolkienian magasines and his drawings are always welcome. He lives in Lancashire; that's not his fault (the War of the Roses is still on.)

Lee Holloway too has contributed many illustrations over the years and she is a good friend.

Jessica Yates' first anthology of fantasy tales for young adults "Dragons and Warrior Daughters" was published last year and another one is under way.

I have reprinted Charles Noad's eleven years-old essay as an apology: I had totally forgotten it when I printed Ronald Kyrmse's article. It must be noticed that Charles' article was published six months before Unfinished Tales came out, which incorporated a new map of Middle-earth, showing the island of Himling, and referring to Tol Fuin further west, and several years before the Journeys of Frodo were published. He works at Imperial College, London.

I first heard Jonathan Houghton's poem late at night last Oxonmoot. It is still as powerful read sober and in daylight.

Good reading and happy year ahead to all!

Denis. Tariondil Málion, Vanimandil of the Vanyar.

ERRATUM:

The description on this page of Christina Scull as "curator at the Sir John Soane's Museum, London" is incorrect. Christina in fact holds the position of Librarian at the Museum. The Editor would like to offer his sincere apologies to Christina for this error, and for any embarrassment caused.

"Uprooting the Golden Bough": J.R.R. Tolkien's Response to Nineteenth Century Folklore and Comparative Mythology

by IWAN RHYS MORUS

In his essay On Fairy-Stories and to a lesser extent in his seminal lecture Beowulf: The Monsters and the Critics J.R.R. Tolkien outlined a new approach to the study and appreciation of mythological and fantastic literature.[1] In this essay I wish to examine to what extent Tolkien's claims on this matter were structured in response to the influential analyses of folklore and mythology which had developed during the latter half of the nineteenth century by the separate camps of the comparative mythologists and folklorists. His interest in opposing the secular views of the folklorists in particular, was a consequence of Tolkien's own deeply-held Roman Catholic beliefs.[2] I will approach the issue by first of all giving a brief summary of Tolkien's own claims concerning the truth of mythology before proceeding to outline the claims of the mythologists and folklorists respectively. The culmination of the folklorist approach in particular is taken to be J.G. Frazer's The Golden Bough, first published in 1890. Finally, I will give a more detailed characterization of Tolkien's own approach, indicating at what points they may be taken as responses to nineteenth century claims. Some consequences of this approach for the comparison of Tolkien's academic and popular works will also be noted.

Two central themes are apparent in Tolkien's approach to mythology. On the one hand his work conveys a strong appeal for the Truth of mythological language. Fantasy was for Tolkien a natural human activity capable of reflecting true views of Primary Reality. On the other hand Tolkien also placed considerable emphasis on the importance of regarding myths as the productions of individual authors. To approach myths in this way requires us to see these texts as integrated wholes rather than as collections of mythic motifs and symbols. Tolkien complained, for example, that statements such as "Beowulf is only a version of Dat Erdmänneken" were frequently made in the literature and suggested that this was to devalue the artistic, literary significance of such works.[3]

As an alternative he offered an account of the origins of fairy-stories which placed a strong emphasis on the individual creativity of individual authors interacting with the stock of themes available in a given culture. The metaphor he offered was that of a cook (the author) dipping his laddle into a cauldron of soup. These two themes sit together rather uncomfortably. If myths are to be regarded as the artistic productions of individual authors then Tolkien's claim that mythological language in some sense reflects reality, requires elucidation. The aim of this essay will be to offer a resolution of the dichotomy by regarding Tolkien's claims as specific responses to particular nineteenth century approaches to the study of myth and folktales.

19TH CENTURY DEVELOPMENTS

The science of Comparative Mythology was first widely popularized in Britain in two series

of lectures by the Sanskrit scholar Friedrich Max Müller to the Royal Institution on The Science of Language where the subject was treated as an integral part of Comparative Philology. Max Müller was born in the town of Dassau in 1823 and whilst studying at the University of Leipzig between 1838 and 1841 gradually moved away from his initial interests in classical studies towards the new field of Sanskrit. After studying in Berlin and Paris he came to London in 1846 to seek the financial support of the East India Company for his project of translating the sacred books of India from Sanskrit to English.

In 1850 he was appointed deputy Taylorian Professor of Modern European languages at Oxford and in 1851 he was made an honorary M.A. and a member of Christ Church. Three years later he was promoted to full Taylorian Professor. After 1860, when he failed to be elected to the chair of Sankrit at Oxford for political reasons, Müller moved increasingly towards Comparative Philology and in 1868 a new chair in that subject was created for him, which he held until his death in 1900.[4]

His two series of influential lectures at the Royal Institution were delivered in 1861 and 1863 respectively. Müller classified Comparative Philology as a physical, rather than a historical, science, the difference being that "Physical science deals with the work of God, historical science with the works of man." Comparative mythology therefore bore no relationship to the historical science of Classical Philology:

> Language is here treated simply as a means. The classical scholar uses Greek or Sanskrit, or any other language, as a key to an understanding of the literary monuments which bygone ages have bequeathed to us, as a spell to raise from the tomb of time the thoughts of great men in different ages and different countries, and as a means ultimately to trace the social, moral, intellectual, and religious progress of the human race.[5]

In Comparative Philology on the other hand, the aim of research according to Müller was quite different:

> In the science of language, languages are not treated as a means; language itself becomes the sole object of scientific inquiry.... We do not want to know languages, we want to know language; what language is, how it can form a vehicle or an organ of thought; we want to know its origin, its nature, its laws; and it is only in order to arrive at that knowledge that we collect, arrange, and classify all the facts of language that are within our reach."[6]

These claims must be interpreted in the light of Müller's philosophical claims concerning the relationship between thought and language.

For Müller, thought and language, although not equivalent, were inseparable. Language could not be a human invention since it was a precondition of human understanding. Although we cannot think without language, he claimed, language is not equivalent to thought. We distinguish between thought and language as the inward and outward form of logos. Language therefore necessarily acts on thought and it is in this reaction: "the dark shadow which language throws on thought" that Müller found the solution to the old riddle of mythology:

> Mythology, in the highest sense, is the power exercised by language on thought in every possible sphere of mental activity; and I do not hesitate to call the whole history of philosophy, from Thales to Hegel, an uninterrupted battle against mythology, a constant protest of thought against language.[7]

Müller's problem of mythology was that he considered myths to be absurd. He also believed that the existence of language indicated that from the beginnings of human civilization man had a rational mind. How then could such absurd stories come about? The solution which Müller suggested was to postulate the existence of a mythic or mythopoeic period just prior to the separation of the original Aryan tribes. Language, at this early state of its development, was confined to a system of roots which all referred to definite objects and actions.

According to Müller it was not originally in the power of language to express anything except objects as material, substantial nouns and qualities as active verbs. Thus all roots had originally a purely material and general meaning which could easily be applied to a large number of particular objects or actions. In order to increase the utility of language it was therefore necessary to use these material roots as metaphors: "Thus from roots meaning to shine, to be bright, names were formed for sun, moon, stars, the eyes of man, gold, silver, play, joy, happiness, love."[8]

Müller distinguished two types of metaphor in order to explain the linguistic processes whereby mythology emerged: radical and poetical. A radical metaphor occurred when a root (such as "to shine") was applied to form the names of various objects which had a particular quality in common. A poetical metaphor on the other hand occurred when a root which had already been applied to one particular object or action was transferred poetically to another. The example Müller offered was of the sun's rays being described as the fingers or hands of the sun. As a result, Müller claimed, language became highly poetic, referring to many objects which are homonymous (having the same name) and polynymous (having many names). It was at this stage in the development of language that Müller located the emergence of mythology.

Müller characterized mythology as a disease of language. At its simplest level the claim he made was that if any word which was originally used metaphorically was applied without a clear appreciation of the process that led from its original to its metaphorical meaning, then it becomes mythological. The process he envisaged **was that as the original metaphorical link between two words inevitably becomes forgotten, a new link is invented to take its place. For example, since in ancient languages** there are no neuter substantives, all words had to be either masculine or feminine. It was therefore impossible to speak of any inanimate object without imputing to those objects something of an "individual, active, sexual, and, at last, personal character."

Thus where we would say something like "the sun follows the dawn" an ancient Aryan would have been obliged to say "the sun embraces" or "the sun loves" the dawn. If objects such as the sun then have a number of names, one of which becomes the commonly-received version, once the original meanings of the others are forgotten, statements originally made about the sun are simply told of a name, which in order to have any meaning must be referred to a god or hero.[9] Mythology was therefore a forgetting of origins, a false connection.

According to Müller therefore, the proper method of Comparative Mythology was to adopt a philological approach and by comparatively studying the names of the gods and heroes of various Aryan cultures to arrive at the original meanings of such names. It would then be possible to recover the processes whereby a myth was invented to replace an alllegory of nature or a metaphorical statement about natural objects. Thus for example the Greek god Zeus is the same word as the Sanskrit Dyaus and originally signified the sky. Myths about Zeus could therefore be understood as having originally been statements about the sky.

The method of Comparative Mythology as defined and defended by Müller first came under serious attack in an article by Andrew Lang, Mythology and Fairy Tales, published in the Fortnightly Review for May 1873.[10] In this paper Lang dismissed the idea of mythology as a disease of language on the basis that it failed to explain the widespread occurrence of familiar mythological themes in the folklore of non-Aryan cultures. He dismissed the role of philology as a tool for the elucidation of mythology, replacing it with ethnology.

Another of Lang's objections to the "disease of language" approach was that it assumed that the proper names which occur in myths hold the key to their interpretation and that they are the oldest surviving part. Lang claimed that "the names may well be, and often demonstrably are, the latest, not the original feature."[11] Thus tales are initially simply told of "somebody" and only in particular local contexts do they acquire a definite reference. In general, according to Lang, stories are anonymous when first told and names are only added later as the stories crystallize around some famous name, heroic, divine or human. In interpreting a story told

of Zeus for example, as a sky-myth, the Comparative Mythologist forgets both that the word "sky" did not mean the same to the mythmaker as it does for the analyst, and that the tale had originally been anonymous and had only later been attributed to Zeus. "If one thing in mythology be certain, it is that myths are always changing masters, that the old tales are always being told with new names."[12]

Having disposed of Comparative Mythology however, Lang still retained Müller's initial problem. Why did apparently civilized races like the Greeks tell such barbarous, absurd tales of their gods? He needed a method which could explain this. The method he proposed was that when some apparently irrational and anomalous custom or myth was found in any culture, the folklorist should look for a culture where a similar custom or myth is found and where the practice is no longer irrational but in harmony with prevailing ideas and manners.

In other words the method he proposed was to compare the seemingly meaningless customs, manners and folktales of civilized races with the analogous ones of the uncuvilized which still retained their initial function or meaning. To do this consistently the folklorist must hold that myth is the product of early human fancy, working on the most rudimentary level of knowledge of the outer world and that differences in race or culture do not much affect the early mythopoeic faculty. The myths of civilized races are therefore savage survivals and could be equated with their savage counterparts by identifying the common motifs and mythic symbols which they contain.

Lang was not alone in his rejection of Comparative Mythology. On the contrary he was only one spokesman for a new school of comparative folklore which included such figures as E.S. Hartland, Edward Clodd and most importantly James George Frazer, which institutionalized itself in the formation of the folk-Lore Society in 1878.[13] It is difficult to attribute a single distinctive approach to the various active members of the Society but they all shared a common rejection of Philology as a tool for the study of folklore and almost all insisted on its replacement by a treatment of folktales and customs as savage survivals, to be understood by comparison with the tales and customs of modern savages.

For the folklorists, therefore, the essential elements of folktales were precisely those elements and motifs they held in common and which revealed their common identity in a savage past, demonstrating the essential identity and continuity of thought in early man. E.S. Hartland in his The Science of Fairy Tales could define his subject matter as "Traditionary narratives not in their present form relating to beings held to be divine, nor to cosmological or national events, but in which the supernatural plays an essential part."[14] Literary tales such as those of Hans Christian Andersen were explicitly excluded. The purpose of analysing Tradition as it was captured in Fairy Tales was quite simply to "trace the evolution of civilization from a period before history begins, and through more recent times by channels whereof history gives no account." Hartland drew a fascinating metaphor whereby "Tradition" was seen as a coastline and "culture" or "civilization" as the rising tide "which creeps along the beach, here undermining a heap of sand, there surrounding, isolating and at last submerging a rock.... until all the shore is covered with its waters." The study of tradition was simply a means of studying the rise of civilization. Using his metaphor once more: to understand the course followed by the rising tide of Culture, one must first know the conformation of the "coast".[15]

During its early years the Folk-Lore Society confined itself to comparatively innocuous fields of enquiry, such as the mythology of ancient Greece and Rome, or the quaint customs and rituals of European peasants. Gradually however, attention became directed towards a rather more controversial topic: the Myth of Christianity. The definitive approach was James George Frazer's The Golden Bough, first published in two volumes in 1890 and rapidly expanded to fill twelve volumes by 1915.[16] Frazer's ostensible aim in this text was to provide an explanation for "the remarkable rule which regulated the succession to the priesthood of Diana at Aricia." According to this rule a candidate for the priesthood could only succeed to the office by murdering his predecessor.[17]

Frazer interpreted this as a savage survival from a period in which the priest-king was seen as being the human manifestation of a nature-god who as he became older needed to be sacrificed in order to preserve his powers from being affected by the decay of his human body. In substantiating his claim he referred to numerous other customs which followed the same pattern. He also referred to the numerous myths of the Dying God, including, of course, the Myth of Christianity.

Frazer's claims concerning the identity of the Christian myth with other variants on the Dying God theme were of necessity muted and mostly confined to noting parallels between Christian and pagan festivals. No reader however could miss the implications of the final paragraph of The Golden Bough:

> The temple of the sylvan goddess, indeed, has vanished and the King of the wood no longer stands sentinel over the Golden Bough. But Nemi's woods are still green, and as the sunset fades above them in the west, there comes to us, borne on the swell of the wind, the sound of the church bells of Rome ringing the Angelus. Ave Maria! Sweet and solemn they chime out from the distant city and die lingeringly away across the wide Campagnan marshes. Le roi est mort, vive le roi! Ave Maria![18]

The implication was quite clear: there was no difference between the ancient ritual of sacrificing the priest-king of Diana and the rituals of Christianity still carried out within earshot of the heathen shrine. Nothing had changed and the Dying God lived on.

The implication was certainly not lost on members of the Folk-Lore Society. In his Presidential Address to the Society in 1896, Edward Clodd restated the claim with truly scientific clarity![19] The mission of folklorists, he claimed, was "to contribute to the freedom of the spirit, to deliver those who, being children of superstition, are therefore the prisoners of fear," and as an example of this emancipatory approach he proceeded to demythologize Christianity. Using the mass of evidence accumulated by Frazer he confirmed the savage basis of the sacramental act, the virgin birth and even the ritual of baptism. All these had their counterpart in savage myth and practice and could only be understood by disclosing their identity with those heathen rites. By demonstrating the origins of these beliefs, the study of folklore could both explain them and emancipate society from their clutches.

TOLKIEN'S RESPONSE:

We can now return to Tolkien and see that in his essay On Fairy-Stories he was fighting two battles. Against Müller and the Comparative Mythologists he was fighting for the integrity and truth of mythological language whilst against the Folklorists he was fighting for the individual integrity of the authors of myth. The two battles coincided in his attempt as a Catholic to preserve the reality and singularity of the Christian myth and its author. As a conservative Catholic he was convinced of the historical truth of the Christian myth but as a philologist with a keen interest in mythology he was well aware of the deep similarities between the myth of Christ and other myths of the Dying God. In order to preserve the truth of the Christian myth he was obliged to allow that other myths were also in some sense true. He was thus led to stand Max Müller's maxim on its head. Far from mythology being a disease of language, Tolkien claimed, it would be "more near the truth to say that languages, especially modern European languages, are a disease of mythology."[20]

Tolkien's views on the relationship between language and mythology were largely based on work by his friend Owen Barfield, particularly his essay Poetic Diction, in which Barfield attempted to formulate a theory of poetic language.[21] For Tolkien, the crucial parts of Barfield's argument were his chapters on metaphor and the meaning of mythological language. Here he offered a new account of the relationship of metaphor, myth and language which differed significantly from that offered by Max Müller. According to Barfield, "the full meanings of words are flashing, iridescent shapes like flames - ever-flickering vestiges of the slowly evolving consciousness beneath them. To the Locke-Müller-France way of thinking, on the contrary, they appear as solid chunks with definite boundaries and limits, to which other chunks may be added as occasion arises."[22]

For Barfield, poetic and apparently metaphorical

meanings were in fact latent in language from the very beginning. Max Müller analyzed the meaning of a word such as the Latin "spiritus" by showing that it acquired a double meaning because at an early stage in its development when it still meant "breath" or "wind" it was employed as a metaphor for the "principle of life." Barfield suggested that "far from the psychic meaning of 'spiritus' having arisen because someone had the abstract idea, 'principle of life...' and wanted a word for it, the abstract idea 'principle of life' is itself a product of the old concrete meaning 'spiritus' which contained within itself the germ of both later significations."[23] Thus the word "spiritus" and its Greek equivalent "pneuma", or rather the older word from which they are descended, did not originally mean either spirit, breath or wind, or even some combination of the three. It simply meant something itself from which the later meanings crystallized.

The crucial point in this for Tolkien was that apparently metaphorical or mythological meanings were inherent in language from its origins. In modern languages a star is simply a ball of inanimate matter, a tree is simply a vegetable organism, but when these words were first invented by men their meanings were completely different. For the speakers of early language the world was alive with mythological beings: the stars were living silver, bursting into flame in answer to the eternal music; the sky was a jewelled tent and the earth the womb which all living things were born. To these early language-makers the whole of creation was "myth-woven and elf-patterned."[24]

Myths therefore were not irrational, debased inventions based on the misunderstanding and forgetting of language. On the contrary, Tolkien claimed that myth-making was as an activity an inherent part of what it means to have a language:

> The mind that thought of light, heavy, grey, yellow, still, swift, also conceived of magic that would make heavy things light and able to fly, turn grey lead into yellow gold, and the still rock into swift water. If it could do the one, it could do the other; it inevitably did both. When we take green from grass, blue from heaven, and red from blood, we already have an enchanter's power - upon one plane; and the desire to wield that power in the world external to our minds awakes.[25]

A language without its attendant mythology was for Tolkien inconceivable.

The first stage in Tolkien's argument was therefore the claim that mythmaking is not an irrational activity: it is a natural, rational activity following inevitably from Man's existence as a thinking, speaking being. "The incarnate mind, the tongue and the tale are in our world coeval." This claim however does not necessarily lead to the stronger position that myths are true. Lying is also a natural, rational activity inherent in language. The next stage of Tolkien's argument was directly linked to his Catholic faith and required a re-examination of the basic tenets of comparative folklore.

Folklorists such as Lang or Frazer, despite any specific differences in their work, held in common the claim that the crucial element in folk-tales and customs was their essential similarity which indicated their common source in a savage past. Tolkien however disagreed. For his purposes the recurrence in the different tales of the "same" folklore motif was essentially irrelevant. For him the crucial element in mythology became instead its sheer diversity. "It is precisely the colouring, the atmosphere, the unclassifiable individual details of a story, and above all the general purport that informs with life the undissected bones of the plot that really count."[26] This approach shifts the whole outlook and aim of studying mythology away from the general, comparative approach and emphasizes instead the importance of individual authorship. Tolkien took it for granted that any specific item of mythology would have an individual author. The individuality of myth lay in the way the artist used his material. To use Tolkien's metaphor: the essence of myth lay in the way the Cook selected and combined the ingredients for the Soup.

In what sense then are myths True? Here Tolkien's Catholicism played the crucial role. He claimed that when a man invents a myth or fairy-story he is engaged in a natural human activity which Tolkien called subcreation. This activity of subcreation is both individual and inherent in language. Men as social beings subcreate because that is an inherent part of having a language, but at the same time each man as an individual is a subcreator because he is made in God's image, and God is above all a Creator: "we make in our measure and in our derivative mode, because we are made: and not only made, but made in the image and likeness of a Maker."[27] All myths therefore, in a quite straightforward sense contain elements of Truth. We subcreate because we are made in the image of a Creator, and just as we are like the Creator, our creations are like his Creation. To put it simply, Language provides the mythopoeic process with rationality, but God acting through man provides it with Truth.

The Christian myth of Christ as the Dying God was true for Tolkien in an even stronger sense. He did not deny that the gospels contain what is essentially a fairy-story, on the contrary he affirmed this and claimed that as a consequence they convey all the symbolic linguistic significances inherent in mythology. The myth of Christ was however more than just a myth: it was a myth written by God and was therefore also history. The story of Christ was indeed just another variant on the ancient myths of the Dying God, although since myths were to be regarded as individual creations it was not the "same" myth. The crucial point about the Christian myth was that it was a myth that really happened at a specific time and place in history. All the Dying God myths were different because their essence lies in their different treatment of the central theme. Christianity in particular lost none of its force for it had all the symbolic, poetic richness of myth and all the reality of history.

Tolkien claimed that in the Christian myth, subcreation became Creation and that the Gospels were therefore the ultimate verification and justification of the mythmaker's art: "The Evangelium has not abrogated legends it has hallowed them, especially the "happy ending.' The Christian has still to work, with mind as well as body, to suffer, hope, and die; but he may now perceive that all his bents and faculties have a purpose, which can be redeemed." For Tolkien, the historical truth of the Christian myth held out the possibility that all myths had the potential of being true in the same way.[28]

CONCLUSION

Having analysed Tolkien's views on the identity of mythology and language we can now see that the relationship between his philological and mythological work is one of identity as well. At first glance it seems rather perverse that a comparative philologist such as Tolkien should deny the comparative mythologist or folklorist the desire to "unravel the intricately knotted and ramified history of the branches on the Tree of Tales"[29] if Tolkien himself as a philologist were engaged in the same activity as regards language. But Tolkien's analysis of fairy-stories shows that his conception of what it is that philologists should do differed radically from that of Max Müller, for example, who certainly saw himself as being in search of the roots of language.[30] Tolkien made only one explicit remark in On Fairy-Stories concerning his practice of philology,[31] but that remark was indicative: "even with regard to language it seems to me that the essential quality and aptitudes of a given language in a living 'moment' is both more important to seize and far more difficult to make explicit than its linear history."[32] More light can be shed on what Tolkien meant by this remark by considering his paper Chaucer as a Philologist: The Reeve's Tale. Consideration of this paper will also provide some illumination on Tolkien's claim that mythology and philology were simply different ways of approaching the same subject-matter.[33]

In this essay Tolkien claimed that all the efforts made to understand and interpret Chaucer the poet "would chiefly esteem the efforts to recover the details of what he wrote, even (indeed particularly) down to forms and spellings, to capture an idea of what it sounded like, to make certain what it meant... For Chaucer was interested in 'language' and in the forms of his own tongue."[34] By analysing the use of a specific Northern dialect as a joke in Chaucer's The Reeve's Tale he concluded that to carry out the joke succesfully as Chaucer had done would require "a private philological interest, and a knowledge too of 'dialect' spoken and written, greater than was usual in his day."[35] Tolkien claimed that Chaucer showed an instinctive appreciation of the current linguistic situation and that the entire

episode was philologically and cleverly contrived.

For Tolkien, Chaucer was a philologist simply in that he showed an accurate and detailed appreciation of the linguistic situation of his own period and a regard for the precise meaning and distribution of words at a given time. This is what Tolkien considered philology to be: an uncovering and appreciation of the general features, peculiarities and genius of a particular language at a particular time and place. The emphasis was on synthesis rather than analysis, and on an attempt to capture a moment in its entirety rather than tracing a particular element back to the beginning of language.

There is a more illuminating sense in which Tolkien could see Chaucer as a philologist. Quite simply Chaucer used his philology in the same way that Tolkien did: he used it to tell a tale. The implication here is that in order to be a good mythmaker, a good teller of tales, one must be a philologist and conversely a good philologist is a mythmaker as well. The Chaucer essay can be regarded as an allegory about how to be a good subcreator: in order to use language as a tool of subcreation the author must be able to understand and appreciate the essential feature of his language. He must understand where it came from and how it works in a particular time and place.

This is what Tolkien meant when he claimed that his own mythological cycle culminating in The Silmarillion and The Lord of the Rings was "primarily linguistic in inspiration."[35] The first stage in Tolkien's subcreative process was the invention of languages and that required the philologist's understanding of what language is and how it functions. In order to be real however and in order to capture the richness of the linguistic process they required a mythology which Tolkien proceeded to invent. In exactly the same way that past and forgotten mythmakers had adapted the themes of their cultural milieu for their own subcreative purposes, Tolkien wrote The Lord of the Rings. If their myths could be true (and they could) then so could his.

NOTES

1. Tolkien's essay On Fairy-Stories was originally delivered as the annual Andrew Lang Lecture for 1939. It was first published in Essays Presented to Charles Williams (Oxford, 1947). All references in this essay are to Tolkien, J.R.R., The Monsters and the Critics and Other Essays (London, 1983).

2. For an account of Tolkien's early conversion to Catholicism see Carpenter, H., J.R.R Tolkien: A Biography (London, 1977). For more information see Carpenter, H. (ed.), Letters of J.R.R. Tolkien (London, 1981) esp. p.109.

3. Tolkien, op. cit. note 1, p.109.

4. Dorson, R., The British Folklorists (London, 1968).

5. Müller, F. Max, Lectures on the Science of Language (London, 1861-64), p.23.

6. ibid. Müller is here subscribing to the standard Victorian ideology of scientific method as the accumulation and classification of facts. The locus classicus is Hershel, J.F.W., Preliminary Discourse on the Study of Natural Philosophy (London, 1830).

7. Müller, F. Max, Essays on Mythology and Folklore in Chips from a German Workshop vol. 4 (London, 1895).

8. Müller, op.cit. note 5, p.353.

9. ibid. p.62 onwards.

10. Lang, A., Mythology and Fairy Tales in The Fornightly Review vol. 13 new series (1873).

11. Lang, A., Custom and Myth (London, 1884), p.4.

12. Lang, ibid, p.6.

13. For an account of the Society's formation and the type of work it promoted, see Dorson, op.cit. note 4.

14. Hartland, E.S., The Science of Fairy Tales (London, 1891), pp.3-4.

15. ibid. p.934.

16. Frazer, J.G., The Golden Bough, 1st ed. (London, 1890) 2 vol., and 2nd ed. (London, 1907-15) 12 vols.

17. Frazer, J.G., The Golden Bough abridged ed. (London, 1920), pp.1-3.

18. ibid. p.934.

19. Clodd, E., Presidential Address in Folklore vol.4 (1896). For an account of the controversies which arose from Clodd's see Dorson, op.cit. note 4.

20. Tolkien, op.cit. note 1, p.122.

21. Barfield, O., Poetic Diction (London, 1928).

22. ibid., p.57.

23. ibid. pp.63-64.

24. This account of Tolkien's claims is based on Carpenter's paraphrasing of Tolkien's poem Mythopoeia. See Carpenter, op.cit. note 2, pp.146-48. [For the complete version of Mythopoeia, see Tolkien, J.R.R., Tree and Leaf 2nd edition (London, 1988), pp.97-101., and Christopher Tolkien's introduction, pp.5-8. Ed.]

25. Tolkien, op.cit. note 1, p.122.

26. ibid., pp.119-20. Tolkien's claim that Art should be considered as a whole rather than as a collection of individuated parts comes through in the conversation between Gandalf and Saruman:

> " 'White! ... It serves as a beginning. White cloth may be dyed. The white page can be overwritten; and the white light can be broken.'
>
> 'In which case it is no longer white ... and he who breaks a thing to find out what it is has left the path of wisdom.' "
>
> The Fellowship of the Ring, rev. ed. Unwin Paperbacks (London, 1979), p.339.

27. Tolkien, op.cit. note 1, p.145.

28. ibid., pp.155-57.

29. ibid., p.120.

30. Müller, op.cit., note 5, pp.22-24.

31. Tolkien, op.cit., note 1, p.120.

32. Tolkien, J.R.R., Chaucer as a Philologist: the Reeve's Tale in Transactions of the Philological Society (1934).

33. ibid., p.1.

34. ibid., p.3.

35. Tolkien, op.cit., note 26, p.9.

Snow

Wrought iron branches against a pewter sky
The world in silence waits, and so do I.
Alone among the trees, as still as they,
I stand and watch the slowly darkening day.

The feathery flakes descend in stillness now,
To rest on fragile twig and heavy bough.
And still amid the awestruck trees I stand
To see the snow transform the wondering land.

Ice crystals glitter in the sharp clear air,
The trees are white, no longer black and bare.
Descending into sleep, the grateful earth
Rests in cold splendour, till its Spring rebirth.

I stand amazed that I alone should share
With earth, this magic, sparkling in my hair.
Sole witness to this benison, I know
I too am blessed, and comforted, by snow.

Valerie Sutton

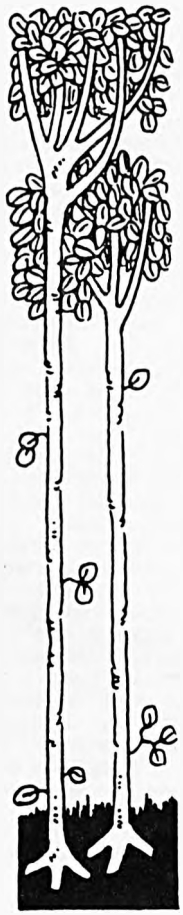
On Reading and Re-reading

The Lord of the Rings

by

CHRISTINA SCULL

A few weeks ago at a ballet performance at Covent Garden a young girl of about 12 sat next to me. During the intervals she got out a copy of The Two Towers and read it until the lights went out. Towards the end of the second interval she pointed out to her mother, who sat on her other side, that she had nearly finished. I almost said to her to go slowly and make the most of the experience for one can only read The Lord of the Rings for the first time once in one's life; but I did not, for I knew the advice would not be heeded. Tolkien in the Foreword to the second edition says his 'prime motive was the desire of a tale-teller to try his hand at a really long story that would hold the attention of readers, amuse them, delight them, and at times maybe excite them or deeply move them' (p.6). It is indeed his skill as a story teller that makes the greatest impact on the first reading - quite literally those who are enthralled cannot put the books down. Many accounts have appeared in magazines of people taking the barest minimum sleep in their eagerness to find out what happened next, or waiting for a bookshop to open to get the next volume if they had unwisely started to read without a complete set at hand. Those of us who began reading before all three volumes were published had the experience of waiting almost a year to find out if Frodo was rescued from Cirith Ungol. My state of mind is shown by my agonised and selfish question to my mother: 'What happens if he dies before he finishes it?'



Yet that first headlong reading is a unique experience which can never be repeated. On subsequent readings one's emotions and responses are muted for one knows what comes after and one greets favourite passages like old friends, and perhaps passes quickly over the more painful episodes. In the first reading one shares in the characters' (and in some cases Tolkien's) own ignorance and in their fears and doubts. On subsequent readings one is 'in the know'. Frodo and Sam discuss some of these reactions on the stairs of Cirith Ungol, saying that the hearer may know or guess whether a tale will have a happy or a sad ending but the people in it do not know and that, if it is sad, the reader/listener may choose to shut the book at the worst places.

We know that those who fall under the spell of The Lord of the Rings usually read it many times. In this essay I want to consider what things may make a different impression on later readings or produce different reactions. And of course one's understanding and appreciation have continued to alter with the Second Edition, the Biography, The Silmarillion, Unfinished Tales, Letters + The Return of the Shadow, The Treason of Isengard, and will continue to change as more volumes of The History of Middle-earth are published.

During a first reading of The Lord of the Rings one shares the ignorance and uncertainty of the characters: why did not Gandalf come as arranged?; who is coming towards them out of the fog near the ferry?; how will they escape from Old Man Willow and the Barrow-wight?; is Strider to be trusted?; will they ever reach Rivendell safely?; how will Merry and Pippin escape from the Orcs?; is Treebeard friendly?; is Frodo really dead?; will Sam rescue him?;

will Minas Tirith fall? etc. etc. The BBC production certainly seized on this cliffhanger aspect in its adaptation, ending each episode at a moment of doubt or crisis, even manufacturing one in the Lórien episode by stopping halfway through Galadriel's renunciation of the Ring, leaving an ignorant hearer to wonder for a week if she really might accept the Ring. Only in the first reading will one share fully in the grief at Gandalf's fall in the fight with the Balrog; on subsequent readings one knows he will return. Yet this is balanced by the fact one feels a deep sorrow throughout the Lórien episode, knowing that within a few years this vision of paradise will have vanished from Middle-earth. A tragic and yet triumphant theme seems to play through all the scenes with Théoden as one looks forward to his heroic death. Many do not pick up the subtle references to the story of Aragorn and Arwen on the first meeting and are surprised at their wedding.

During later readings the suspense of the first reading may be missing but one's mind is constantly reaching forward or back to make connections, to realise the significance of allusions and the later importance of what seem quite minor points. When Frodo wonders if he will ever see Bilbo again their reunion in Rivendell comes to mind. When the hobbits take daggers from the barrow and Aragorn returns Merry's to him at Isengard one looks forward to the destruction of the Lord of the Nazgûl for 'no other blade ... would have dealt that foe a wound so bitter' (RotK, p.120). One knows that Frodo will not fully recover from his wound at Weathertop; I have always found his saying 'I wonder if I shall ever look down into that valley again' (FotR, p. 80) sends a shiver down my back, knowing that he will but can never really enjoy it again. When Gandalf and Elrond debate whether Merry and Pippin should be members of the Fellowship one sees how important it is they go for the part they play in rousing the Ents, in slaying Angmar and in saving Faramir and yet one also knows that Elrond is not wrong for they might have prevented Saruman's takeover of the Shire, though I doubt it, and Pippin certainly acted stupidly at times and yet often with good results. Aragorn regrets the ill fate of his actions at Amon Hen and yet we know they were not so ill fated as they appeared at the time.

This is perhaps only an example of what Eru says to the Ainur when Melkor tries to introduce his own theme into the Music that, in so doing he will be but 'his instrument in the devising of things even more wonderful (The Silmarillion, p.17). On re-reading The Lord of the Rings the part of Fate or Providence seems to come over much more strongly and one notes the references which contribute to this: 'Bilbo was meant to find the Ring, and not by its maker. In which case you also were meant to have it.' (FotR, p.65); the words of Gildor 'In this meeting there may be more than chance' (FotR. p.94); Elrond's suggestion that it was not by chance so many people arrived at Rivendell at the same time as Frodo, and this belief that the task of destroying the Ring was appointed for Frodo; Galadriel's words that 'Maybe the paths that you each shall tread are already laid before your feet' (FotR, p.384); Aragorn's statement as they wait for Frodo below Amon Hen that 'There are other powers at work, far stronger (FotR p.420) and Frodo's to Sam when he insists on going East with him 'It is plain that we were meant to go together' (FotR, p.433) and above all the several references to Gollum being bound up with the fate of the Ring. And yet one does also realise that there was not a rigid plan which allowed no variation but rather that Providence or Eru adapted as events occurred. It seems almost certain that it had been intended that Faramir and not Boromir should have journeyed to Rivendell since he had the dream many times and Boromir only once. How would events have fared in that case? Once we have read Letters one sees that Fate or Providence has several meanings; it was the Valar who sent Gandalf to Middle-earth with the other Istari as part of a prudent plan of resistance to Sauron but when Gandalf was defeated in the battle with the Balrog 'Authority (Eru) had taken up this plan and enlarged it, at the moment of its failure' (Letters, p.203). Knowing that, one has a greater appreciation of the power of the resurrected Gandalf and of the caring watchfulness of Eru.

One understands all the dreams, the visions in the Mirror of Galadriel and the words sent by Galadriel to Aragorn, Legolas and Gimli. Frodo's dream of Gandalf captive in Isengard is explained not long after at Rivendell but his dream in the House of Tom Bombadil of a grey rain-curtain turning to glass and silver, rolling back and revealing a far green country, which is meaningless on a first reading looks forward to the very end of the book and Frodo's arrival in Aman. We now know Sam's visions in the mirror do come true in the future and that Frodo's reflect both the past and the future. As Galadriel gives out her gifts one sees the parts they will play, the phial with the light of Eärendil in Shelob's lair, Pippin leaving his brooch as a sign to Aragorn, Faramir mentioning the belt worn by the dead Boromir, Legolas shooting the Nazgûl's steed and Sam restoring the Shire to its old beauty.

Gandalf is merely alarmed at Bilbo's behaviour after the Party but we know why he has not aged, why he feels stretched and almost quarrels with Gandalf over leaving the Ring behind and why he feels so carefree when he makes the decision not to take it. When we are told Sam had more on his mind than gardening we know he was concerned with his part in the conspiracy. When Gandalf rather casually speculates that possibly the Nazgûl may walk abroad again one shudders and wishes one could tell him to depart with Frodo at once. We know who are the Wandering Companies to whom Gildor will send messages. When Fatty Bolger chooses to stay in the safety of the Shire we know his choice is not that safe and he will have to flee from the Riders and will be imprisoned under Saruman. When Sam says 'I know we are going to take a very long road, into darkness... I have something to do before the end... I must see it through' (FotR, p.96) while breakfasting above Woodhall one remembers his constancy, refusing to be turned aside by what he saw in the Mirror and his bitter realisation in Mordor 'So that was the job I felt I had to do when I started, to help Mr. Frodo to the last step and then die with him' (RotK, p.211) and one's mind at that point looks both back to Woodhall and forward to their rescue by the Eagles. We know that the pessimistic thoughts of Frodo and Sam that they may never see any of the Fellowship again as they cross the Anduin, and Merry's fears as he watches the army depart for Mordor are unfounded. We also know that Théoden is right in thinking that he will not see Aragorn again but Aragorn survives the Paths of the Dead and Théoden is killed. We know that when the Council discusses the Rings two of the Three are actually there worn by Elrond and Gandalf. We know that it is Gandalf warning and saving Frodo at Amon Hen, and that he rightly judges that Sauron does not hold Frodo and Sam captive as the Mouth says. As the wearer of Narya he would know if Sauron regained the One Ring. One realises that Denethor probably saw the destruction of Isengard and Pippin's involvement with the palantír of Orthanc in his own palantír. It is amusing to witness the early hostility of Gimli and Legolas knowing how close their friendship is to be. Twice Frodo foretells the end when he tells Gollum that if he, Frodo, wearing the Precious were to command him to cast himself into the fire he would have to obey, and then on the slopes of Orodrúin If you touch me ever again, you shall be cast yourself into the Fire of Doom' (RotK, p.221). On re-readings one has an even more ambiguous relationship with Gollum knowing how he will save things at the end and is relieved that Frodo, and then Sam, spare him. That was one occasion when Aragorn's foresight failed him, in saying they would rue his escape from the Wood-Elves bitterly.

When one knows the final outcome and has read 'The Tale of Aragorn and Arwen' many previously unnoticed allusions are understood and Aragorn stands out as a much more three-dimensional character. Gandalf's first reference in 'The Shadow of the Past' (FotR, p.67) to Aragorn 'the greatest traveller and huntsman of this age of the world' is no longer meaningless but brings him before us much earlier in the story; we realise who has been guarding the Shire and recognise the labours of the Dúnedain when Tom says 'still some go wandering, sons of forgotten kings walking in loneliness, guarding from evil things folk that are heedless' (FotR, p.157) and we understand the hobbits' vision of 'shapes of Men, tall and grim with bright swords, and last came one with a star on his brow' (FotR, p.157). The dark figure climbing over the Gate at Bree is no longer menacing and is perhaps almost amusing as one thinks forward to the dignity of Elessar. One no longer suspects Strider at the Inn but wants the hobbits to trust him. When he says he wanted them to trust him for himself one glimses some of his loneliness and knows how many years his wanderings have lasted. We understand Bilbo's verse and realise how important is the broken sword. How much more moving is his retelling of the story of Beren and Lúthien at Weathertop when one knows how his own love for Arwen parallels their story. We pick up all the other

allusions; his statement that his heart is in Rivendell, Bilbo's surprise that he was not at the feast since Arwen was there and Frodo's seeing them together in the Hall of Fire. We realise with Elrond how much the Quest means to him for if it succeeds and he can establish himself in Gondor he may hope to wed Arwen. We also realise that, much as this means to him, he puts the good of Middle-earth first when he wants to accompany Frodo to Mordor after the death of Gandalf. He is willing to give up his hope of establishing himself in Gondor and of gaining Arwen to aid the more important aim of the destruction of the Ring. When Frodo sees him wrapped in memory at the foot of Cerin Amroth we know he is dreaming of his betrothal to Arwen but our knowledge stretches forward to what that choice means to Arwen and we hear echoing the words of her grief when Aragorn lays himself to rest and her departure to the fading trees of Lórien and 'There at last she laid herself to rest upon Cerin Amroth; and there is her green grave, until the world is changed, and all the days of her life are utterly forgotten by men that come after, and elanor and niphredil bloom no more east of the Sea' (RotK, p.344). We understand the depth of Aragorn's grief for Gandalf, realising how closely he had been associated with him. We know how much Galadriel has favoured Aragorn and understand the allusions to Arwen in their conversation. The various references to the time he spent in disguise in Minas Tirith and Rohan mean more and we realise how much older he is than Éomer, Éowyn, Boromir and Faramir. We can understand why he cannot respond to Éowyn. We recognise his foresight when he says to Éomer 'in battle we may yet meet again, though all the hosts of Mordor should stand between' (RotK, p.52) and to Éowyn to say to Éomer 'beyond the shadows we may meet again' (RotK, p.58). His reluctance to take the Paths of the Dead stands out when he says 'great indeed will be my haste ere I take that road' (RotK, p. 48); we know that he will have to take it but it makes us realise that it was not an easy choice for him. We again look forward to the passing of Aragorn and Cerin Amroth when Arwen says to Frodo 'mine is the choice of Lúthien, and as she so have I chosen, both the sweet and the bitter' (RotK, p.252).

Similarly one notes all the strengths and weaknesses of Boromir. We recognise his good advice and help in the attempted crossing of Caradhras and that with Aragorn he ran back to stand by Gandalf but one also notices his pride in Gondor, his suggestion at the Council of Elrond that the Ring should be used, his reluctance to enter Moria and Lórien as equally evil, his stupidity (shared by a much less mature Pippin) in throwing a stone and disturbing what should best be left alone, his keeping secret what came to his mind when Galadriel looked into his eyes, his self-debate when he amends 'folly to throw away' to 'folly to throw lives away' (FotR, p.385), his 'sitting in the boat muttering to himself, sometimes biting his nails...' then paddling his boat closer to Aragorn's and peering forward with queer gleam in his eye at Frodo, his repeated urging that the company should go to Minas Tirith until we come to his attempt to take the Ring and his repentance. When he blows his horn on leaving Rivendell we look forward to the time he blows it in his last fight beneath Amon Hen and Elrond's words seem forsighted 'Slow should you be to wind that horn again, Boromir, until you stand once more on the borders of your land, and dire need is on you' (FotR, p.292).

I also find in re-reading that there is a theme of fading, passing, declining, of victories which cost much and which are never final which gives the whole work a minor key. I do not know how some critics could have said all ends happily. In fact I sometimes think one of the reasons I re-read the work is to go back to a time, when despite threat in the East places like Lórien and Rivendell still existed. Many of the references to previous ages and battles do mean more when one has read the Apendices though full understanding has to await The Silmarillion. Statements such as Elrond's 'I have seen three ages in the West of the world, and many defeats, and many fruitless victories' (FotR, p.256) and Galadriel's 'together through ages of the world we have fought the long defeat' (FotR, p.372) are almost too much to bear. I find the whole Lórien episode bitter-sweet realising that this paradise will endure only a little longer and that Galadriel and the Elves know that it is doomed in victory or defeat. Galadriel's rejection of the Ring becomes an even greater renunciation 'I pass the test, I will diminish and go into the West, and remain Galadriel' (FotR, p.381). The minor theme and sense of passing are emphasised in Haldir's words 'Yet I do not believe that the world about us will ever again be as it was of old, or the light of the Sun as it was aforetime... Alas for Lothlórien that I love! It would be a poor life in a land where no mallorn grew. But if there are mallorn-trees beyond the Great Sea, none have reported it' (FotR, p.363) and Galadriel's 'Let not your heart be sad, though night must follow soon, and already our evening draweth nigh' (FotR, p.390) and 'then you may remember Galadriel, and catch a glimpse far-off of Lórien, that you have seen only in our winter. For our spring and our summer are gone by, and they will never be seen on earth again save in memory' (FotR, p.392). I feel with Gimli that there is greater grief in the loss of light and joy than in torment and dark. Lórien is, I think, one of Tolkien's greatest achievements. It is much easier to depict and make interesting hell than paradise whether in words or by visual means. The minor theme continues elsewhere with Aragorn's translation of the song of Rohan 'Where now the horse and the rider?' (TT, p.112) and Treebeard's recognition that they may be starting out on the last march of the Ents and in the loss of the Entwives which means the Ents are also doomed to extinction and with Théoden in saying that 'however the fortune of war shall go... much that was fair and wonderful shall pass for ever out of Middle-earth' (TT, p.155).

In the years before 1954/55 and 1977 when the Biography and The Silmarillion were published one gained a few more insights from the second edition, The Road Goes Ever On, tidbits of informatiom given in interviews and letters and visual details from the various calendars. In the enlarged Foreword to the second edition Tolkien said categorically that the work was not allegorical nor did it specifically relate to the Second World War, much of the story being foreseen before that began. As one read through one noted the various additions and alterations such as the information that Faramir's grandson Barahir had written a full tale of Aragorn and Arwen, a shortened version of which we have in The Lord of the Rings. The extending of Aragorn's life by 20 years so that he lived to be 210, or three times the biblical threescore years and ten made him closer to the ideal man and also makes one realise how lonely his later years would have been without Arwen. On the old scheme when he died 4th Age 100, he was preceded by Éomer F.A.63, Merry and Pippin not long after that, and Faramir F.A.82. It is quite likely that Barahir lived many years under the rule of Elessar. We also learnt that Celeborn went to live in Rivendell with his grandsons after Galadriel left. Other interesting changes are the softening of Aragorn's remark to Gimli when he queried that he had dared to look in the palantír, the change to suggest that Théoden was unaware that Merry was riding with them to Minas Tirith and the suggestion that Elfhelm may have aided Éowyn in her desperate quest, and that Sindarin was spoken in Lórien though with an accent, which is probably why Frodo did not recognise it. Extra details were given of early history and Finrod became Finarphir and Felagund Finrod. Ballantine gave us Estella Bolger as the name of Merry's wife. We learnt that Shadowfax went into the West with Gandalf, and passages about the palantír were changed to suggest that Gandalf had only guessed rather than known a palantír survived in Minas Tirith. The Road goes Ever On gave us much more information about Galadriel, that she was the last survivor of the princes and queens who had led the revolting Noldor to exile in Middle-earth. After the overthrow of Morgoth at the end of the first Age a ban was set upon her return and she had replied proudly that she had no wish to do so... But it was impossible for one of the High-Elves to overcome the yearning for the Sea, and the longing to pass over it again to the land of their former bliss. She was now burdened with this desire. In the event, after the fall of Sauron, in reward for all that she had done to oppose him, but above all for her rejection of the Ring when it came within her power, the ban was lifted, and she returned over the Sea... The last lines of her chant express a wish that though she could not go, Frodo might perhaps be allowed to do so' (RGEO, p.60). One looked at the Lórien chapters with new eyes after reading that. The Road Goes Ever On also gave a little more information about the Elves and quite a lot of linguistic material. An interview with Daphne Castell in 1966 told us about Queen Berúthiel, and we learnt from a letter to Dick Plotz that Gandalf was an angel and Clyde Kilby gave us some details of The Silmarillion.

Then in 1977 came the Biography and The Silmarillion and The Lord of the Rings was never the same again. The sense of history and of continuity was emphasised with the story of the first Age and all the references to the Trees, the Valar, the Elves of the First Age, Nargothrond and Gondolin, the places in Treebeard's song now meant something. Glorfindel became an enigma as we debated whether he was one or two. We knew more about Balrogs yet they did not seem as fearsome as the one in Moria. For the first time we realised the division of the Ainur into Valar and Maiar and this explained much about Gandalf and Sauron. When we read the footnote that the Sun was female we thought of Arien, Túrin became more than a name and comparison with him was praise indeed 'But if you take it freely, I will say that your choice is right; and though all the mighty Elf-friends of old, Hador, and Húrin, and Túrin, and Beren himself were assembled together, your seat should be among them' (FotR, p.284). When Galadriel and Celeborn sailed in the swan-ship one thought of the swan-ships of the Teleri and remembered that she was the grand-daughter of Olwë. The references to the darkness in Shelob's lair 'they walked as it were in a black vapour wrought of veritable darkness itself that, as it was breathed, brought blindness not only to the eyes but to the mind, so that even the memory of colours and of forms and of any light faded out of thought. Night had always been, and always would be, and night was all' (TT, p.327) reminded of the Unlight woven by Ungoliant and one understood the references to Shelob as the last child of Ungoliant and the spiders fought by Beren. We learnt more of how Sauron seduced the Elves of Eregion. 'Of the Rings of Power and the Third Age' set the War of the Ring in its context as only one conflict among many and increased the feeling that even the peace of Elessar could not last forever. After The Silmarillion every mention and allusion to past history in The Lord of the Rings meant much more and brought a host of associations.

With the Biography certain biographical details add to the richness; behind the mill in Hobbiton lies Sarehole Mill and we know that Faramir's dream of the destruction of Númenor is one which Tolkien shared. For the first time we learn of early versions and that originally Strider was a hobbit called Trotter.

Unfinished Tales continued this process. Now references to the disaster of the Gladden Fields were more immediate for we had met Isildur and his sons. We also understood more of the history of Rohan and when Halifirien is mentioned we recall briefly that it was for a long time the tomb of Elendil and a sacred place. Much more background is given on Galadriel and we realise how great was her gift to Gimli since she had once refused Fëanor a lock of her hair. We see Tolkien's changing conception of her part in history. At one stage she refused a pardon at the end of the First Age through pride; then later Tolkien decided she had not taken part in Fëanor's rebellion but had gone to Middle-earth separately. We learn more about Amroth and Nimrodel. The Elessar given to Aragorn now has a history or rather several histories. 'The Hunt for the Ring' gives more background information and we learn the name of one Nazgûl, and more about Saruman's treachery, even that he visited the Shire in secret before the War of the Ring. 'The Battles of the Ford of Isen' fills in more details and we learn that Théodred and Éomer were allies against Wormtongue, which makes that counsellor's power even more astounding and indeed Tolkien suggests it was aided by use of subtle poisons. We learn that Saruman had especially sought the death of Théodred. We also learn that Saruman had found Isildur's bones for he had hidden the locket in which Isildur had worn the Ring around his neck and the Elendilmir. The chapter on the Drúedain and the Palantíri were interesting but that on the Istari greatly increased our knowledge, especially of Gandalf and Saruman. We learn that the latter volunteered to go to Middle-earth but Gandalf had to be commanded by Manwë as he felt he was too weak for the task and that he feared Sauron, a rare insight into his mind and one remembers that he was sent back yet again after the battle with the Balrog.

In 1981 the BBC broadcast The Lord of the Rings and I have found ever since then that when re-reading the books I occasionally hear the voice of one of the actors speaking the words - usually Frodo, Sam or Aragorn, perhaps for some unusual emphasis or expression of emotion. I like Michael Hordern very much when I am listening to the recording yet his voice does not seem to stay with me. However I was recently intrigued to find on reading The Lord of the Rings that when I came to the passage when Aragorn found the sapling of the White Tree and Gandalf confirmed it, I heard not Michael Hordern's voice but the Aragorn theme music which accompanied it 'Verily this is a sapling of the line of Nimloth the Fair ...' (RotK, p.250), and however many times I read it, the music always welled up in my mind.

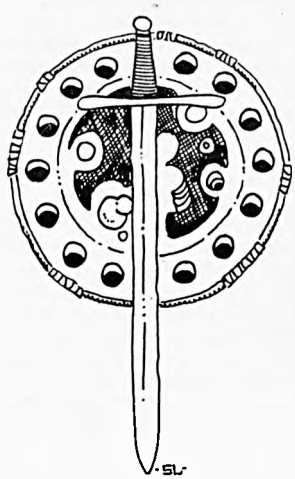
In the same year Letters was published with a whole wealth of information, all of which deepened one's understanding and added new resonances. I will only mention a few examples: Tolkien emphasised that Frodo failed (though few readers had appreciated this) and his failure was the reason that his various wounds and losses affected him so much. Tolkien then made clear that Frodo was not given eternal life in Aman but that it was a time of purgatorial healing because of his great sufferings. Previously many had seen it as a reward for his labours. I, myself, had not realised that it was only for a short time but had always felt a little uneasy about the wholesale departure West of the Ringbearers when the Valar had been so adamant about Beren and others. This removed one niggle from my mind and seemed far more suitable. I had been particularly worried about Sam and his final desertion of Rosie. One was fascinated to learn that Faramir was as unexpected to Tolkien as to Sam and Frodo and us. We learn how Tolkien himself saw Sam, Éowyn, Faramir and Frodo which gives new insight into their characters.

Now with the publication of The Return of the Shadow and The Treason of Isengard we no longer have such a firm text: the shadow of Gandalf will always ride behind the Black Rider on his first appearance and Trotter, the Hobbit, stands behind Aragorn, and he might have been Frodo's cousin. There will be an echo of the Giant Treebeard behind the Ent of that name. We will remember that Odo/Fatty Bolger once followed on with Gandalf and disappeared on Weathertop. When the Fellowship discusses how long they were in Lórien we will recall that time really stood still while they were there. We know that Tolkien briefly considered that the Balrog might be Saruman or sent by Sauron. Behind the events in Shelob's lair and in Cirith Ungol lies the earlier version of Frodo's captivity in a different geographical setting and Sam singing the much less moving Troll song to find out where the captive was held. We know that Tolkien originally intended Aragorn to marry Éowyn and Galadriel's message to him sent with Gandalf foretold his meeting with Éowyn and did not mention the Grey Company or the Paths of the Dead. Tolkien also considered the possibility that Éowyn might be slain avenging or saving Théoden and Aragorn would remain unwedded in her memory.

For long established readers of Tolkien these changes have come gradually with the chance to absorb each one before the next; I wonder what it is like to read it all at once as many new fans must do. Perhaps some will write about their experiences for the next Mallorn.

Note

All references are to hardback first editions unless specifically stated otherwise.



The Religious Rituals of the Dúnedain of Gondor

By MICHAEL R. HICKMAN

en were the Atani, the 'Second People, who followed the Elves in Middle-earth. There were many races of Men but the group that is the subject of this article is the Dúnedain of Gondor [the records of Arnor are too few to be able to comment properly but it can be assumed that they were similar]. The Dúnedain were descended from those races who lived with the Elves in Beleriand and to whom the Valar had given a home, free from the cares of Middle-earth, in the island of Elenna at the end of the First Age as reward for their help and sufferings in the struggle against Morgoth.

On Elenna they learnt much from visitors from the West and developed the Númenórean civilisation, which was the highest attained by any race of Men. The records of, and comments on, this civilisation contain the most specific and explicit account of religious ritual and practice of any of the Free Peoples and it is worth summarising them as they form the basis for beliefs and rituals of the Dúnedain of Gondor.[1]

There seems to be no or very little Dúnadan ritual at the time of the War of the Ring for Tolkien comments[2] that Eru Ilúvatar

> had at the time of the War of the Ring no worship and no hallowed place. ... the refusal to worship any 'creature', and above all no 'dark lord' or satanic demon, Sauron, or any other, was almost as far as they [the Dúnedain] got. They had (I imagine) no petitionary prayers to God; but preserved the vestige of thanksgiving.

In the same letter he goes on to write that

> with the reemergence (sic) of the lineal priest kings (of whom Lúthien the Blessed Elf-Maiden was a foremother) the worship of God would be renewed, and His Name (or title) be again more often heard.

The purpose of this article is to try to work out the kind of rituals that the Dúnedain performed and those that would have been re-established by Aragorn Elessar.[3]

The method that I shall adopt is that under each section I shall give a summary of Númenórean practice during the first two millenia of the Second Age; relate it to Dúnadan practice during the Third Age explaining the changes, if any, that the Dúnedain made; and then try to reconstruct the ritual re-established by Aragorn-Elessar. It can be assumed safely that the Dúnedain followed Númenórean practice wherever possible. They were an extremely traditional society who looked back naturally to a golden age of high Númenórean culture. In such a society where ideas and forms changed very slowly and where such value was placed upon sheer antiquity, Dúnadan ritual (ritual by its very nature, is conservative), would have followed its Númenórean form as closely as possible.

The role of the Númenórean Monarch[4] was crucial and I shall deal with the beliefs surrounding them and the rituals they performed in some detail in order to understand the corresponding role of Dúnedain Monarchs and Aragorn-Elessar in particular.

BASIC BELIEF

The Númenóreans were pure monotheists. They worshipped Eru Ilúvatar and rejected any kind of physical representation of their deity. The Dúnedain retained the pure monotheism of their ancestors.

The MONARCH

The Númenóreans were ruled by a line of priest-monarchs (both men and women could become ruler) whose ancestors not only included Men from the Three Houses of the Edain but also Elves from all Three Kindreds and the Maia, Melian. These priest-monarchs were therefore also a sacred line whose ancestry marked them apart from their fellow Númenóreans. In addition their ancestor Elros Tar-Minyatur had been appointed as Monarch by the Valar and so was Monarch by 'Divine Right'. Consequently, the status of the Monarchs of Númenor was as priest-monarch, sacred-monarch, and divine-right ruler. As such they regarded all other rulers outside Valinor, except certain Eldar such as Gil-galad, as their inferiors. Gil-galad seems to have been treated as an equal.[5]

The Dúnedain continued this concept of the status of the Monarch. No one who was not of the line of Elendil, himself of the line of Elros, could be accepted as King. Faramir explained this situation to Frodo when he pointed out that Boromir had asked their father, Denethor, Steward of Gondor,

> "How many hundreds of years needs it to make a steward a king, if the king returns not?"

only to receive the reply,

> "Few years in other places of less royalty In Gondor ten thousand years would not suffice."

The only difference, which did not affect the ritual role of the Monarch, was that in Arnor and Gondor only Men could succeed, although Arnor claimed that descent through the female line was permissible to make a King.[7]

The RITUAL FUNCTIONS of the PRIEST-MONARCHS of NÚMENOR

In his or her role as priest-monarch the Númenórean ruler had a number of functions. This priestly role is best understood in five ways:

(i) as representative of the people to Eru Ilúvatar,
(ii) as mediator between the people and Eru Ilúvatar,
(iii) as enabler for Númenor to work in harmony,
(iv) as repository of lore and wisdom and, as such,
(v) as teacher of the people.

As the representative of the people to Eru Ilúvatar, the Númenórean Monarch would offer prayers of supplication, praise and thanksgiving to Eru Ilúvatar at the three great festivals.

As mediator between the people and Eru Ilúvatar, the Monarch could call Eru Ilúvatar to act as witness and only he/she could utter the sacred name of Eru Ilúvatar.

As enabler, the Númenórean Monarch may have had a role analogous to that of the Inca or Pharaoh, that by their prayers the fertility of the land and the good harvest of the people would be ensured[8]. After the reign of Tar-Ancalimon (died S.A. 2386),

> the offering of the first fruits to Eru was neglected ..."[9]

but it was not until the rebellion of Ar-Pharazôn that the weather in Númenor grew far worse and events and seasons became disharmonious. It would seem therefore that Númenor was unaffected physically by the cessation of the regular prayer but that a better understanding of the enabling role is seen in giving the Númenóreans quality of life and peace of mind. Although material prosperity continued and increased, the ending of the Royal offering of prayer meant that

> the bliss of Westernesse became diminished.[10]

As repository of lore several of the early Númenórean Monarchs were held in high esteem and regard. Vardamir, the second King (in theory), was called Nólimon[11] for this very reason. The fourth King, Tar-Elendil, collected and committed to writing the studies of Vardamir, and was consequently called Parmaitë. Tar-Meneldur who succeeded him took his name from his love of star-lore.

As teacher the early Númenórean Monarchs learned much from the Eldar and passed on such knowledge in addition to encouraging the Eldar to teach their fellow-Númenóreans. Quenya was an important subject in early Númenor, for cultural, historical and liturgical reasons.

The RITUAL FUNCTIONS of the KINGS and STEWARDS of GONDOR

These five roles were continued by the Númenóreans in exile. Only the King of Gondor could go to the hallow on Mount Mindolluin and offer prayers and thanks on behalf of the people. Tolkien comments[12] that the

> 'hallow' on Mount Mindolluin [was] only approachable by the King, where he had anciently offered thanks and praise on behalf of his people.

Only the King had the authority to call Eru Ilúvatar to witness: even Gandalf in crowning Aragorn-Elessar only invokes the Valar.[13] However, on one occasion only this authority was exercised by a Ruling Steward. In Unfinished Tales is recorded[14] that Cirion, the Steward of Gondor, and as such representative of the lost line of Elendil, used the Name when making the oath with Eorl. Aragorn, as King Elessar, used it on renewing that oath with Éomer.[15] It was not used between those two occasions, a gap of over 500 years and seems not to been used by the Ruling Stewards earlier.[16]

It is very significant that, for all the Rulings Stewards' delegated authority, it was only with the return of the King that Eru Ilúvatar could be worshipped properly and His Name uttered by a rightful priest-king. Tolkien comments[17] that, with the re-establishment

> of the lineal priest kings (of whom Lúthien the Blessed Elf-maiden was a foremother) the worship of God would be renewed, and His Name (or title) be again more often heard.

There are many references in The Lord of the Rings to the collections of lore held at Minas Tirith. Both Boromir and Gandalf refer to them at the Council of Elrond,[18] although Boromir does not seem to have read them much and to have relied on his father. Some of this lore was secret as Faramir indicated to Frodo[19] and Denethor seems to have been reluctant to pass on his own knowledge. The collections of ancient wisdom were the responsibility of the Kings and the Ruling Stewards as was teaching the secrets to their heirs as Isildur instructed Meneldil at Amon Anwar.[20]

The Dúnedain Kings were also teachers in a wider sense. As keepers of the ancient wisdom they taught, or were responsible for ensuring the teaching of, this wisdom to ensure that the exiled Númenóreans remained true to the faith, especially in

> the knowledge of the True God.[21]

Faramir told Frodo[22] that Gondor had remained free from the 'evil arts' and that the 'Nameless One' had not been named in honour there, or at least there was no record of such actions. This wisdom

> remained long in the realm of the sons of Elendil the Fair,

and it still lingered there although it had much declined to Faramir's great regret.

For all Faramir's regret it is a sign of the effectiveness of the long tradition of teaching that the Dúnedain of Gondor had rejected Sauron, that they spoke Sindarin, that Beregond was able to express some of the depth of Númenórean history to Pippin,[23] and that they were willing to continue to resist Sauron in a seemingly impossible war. Equally, it was a sign of the decline of learning that Galadriel and Lothlórien were regarded with fear and that, in the words of Faramir,[24]

"we esteem a warrior, nonetheless, above men of other crafts."

One other example of the priestly nature of Dúnadan kingship is the ritual of self-coronation. Most monarchs are crowned by priests representing the deity in whose name the monarch reigns. However, as priest-king, a Dúnadan King either received the crown from his father, or else took it from the dead hands of his father in his tomb,[25] and performed the ritual himself emphasising his peculiar status and the fact that he alone had the authority which derived from the Valar.

The SACRED NATURE of DÚNEDAIN KINGS

The sacred nature of Dúnadan kingship can be seen in many areas, most especially in that of healing. The idea of the king as a healer is extremely ancient, probably coming from our shaman past. The King acting as a healer showed his nature as a sacred or semi-sacred person in whom there resided a greater power than was given to ordinary people. Although there is no record of a Númenórean Monarch acting in this function, the Kings of the Dúnedain certainly did, otherwise Ioreth could never have said,

"The hands of the king are the hands of a healer."[26]

This healing seems to have been hereditary via the Elf ancestry of the royal line. Aragorn refers[27] to the fact that the herb athelas had been brought to Middle-earth by the Númenóreans and that the Rangers of the North made use of it, but there is no indication as to whether their particular healing power came from their descent via Lúthien (being such a small community they probably all had a common ancestry in the Royal Line) or from their race as Númenóreans.

ARAGORN-ELESSAR as PRIEST-KING

Aragorn-Elessar seems to have re-established all of the priestly and sacred roles of the Dúnedain Kings. In rediscovering the hallow on Mount Mindolluin he would would have used it once again as the place for offering the prayers at the three great festivals. He harmonised the whole of society, not only by his wise handling of people and sound judgements, but also by his renewal of ancient rituals such as his coronation which followed the ancient form, even though he surprised many by asking Gandalf to crown him.[28] The crowning[29] was carried out in the name of the Valar and with their blessing:

"Now come the days of the King, and may they be blessed while the thrones of the Valar endure!"

After Gandalf had placed the crown on his head Aragorn-Elessar is said to have been

revealed to them now for the first time ... tall as the sea-kings of old ...(standing) above all that were near him ... ancient of days ... in the flower of manhood; ... wisdom sat upon his brow ... strength and healing were in his hands ... a light was about him.

He was no longer Aragorn, the Chieftain of the Dúnedain of Arnor, he was now Elessar, the Elfstone, and Envinyatar, the Renewer.[30]

He planted the newly-discovered fruit of the White Tree in the Court of the Fountain himself. This was a priestly act of consecration re-establishing his link with Valinor whence came the ancestry of the Tree. It may indicate, although there is no evidence for this, that the King planted the first seeds in order to ensure a good harvest. Almost definitely he would have offered the first-fruits of that harvest.[31]

Aragorn Elessar was already a healer: this power was innate rather than being bestowed at a coronation. He acted out this role on a number of occasions: at Weather-top where he found athelas to help Frodo; after the escape from Moria where again he helped Frodo; and in Minas Tirith where his healing of Merry acted out the ancient belief about the King being the healer. By this last action he was recognised as King, even though incognito. Indeed Faramir's first words on waking from the sleep of the Black Breath, with the

light of knowledge and love ... in his eyes

are to recognise Aragorn as King,

"My lord, you called me. I come. What does the king command?"[32]

These words have a ritual/liturgical ring to them and could just as easily be applied to a deity as to a king, even given the 'feudal' atmosphere of Gondor.

The CALENDAR and the LITURGICAL YEAR

U.T. refers[33] to three great holy days:

Erukyermë: [lit. Prayer to Eru] the start of spring;

Erulaitalë: [lit. Praise of Eru] midsummer; and

Eruhantalë: [lit. Thanksgiving to Eru] the end of autumn.

Each of these was also related to the agricultural calendar:

Erukyermë: sowing, when the King made request [for a good year];

Erulaitalë: growing, when the King led praise; and

Eruhantalë: harvest, when the King gave thanks [for a good harvest and brought the offering of the first fruits].

This indicates, if nothing else did, that the Númenórean economy was based on arable farming, with a Monarch whose ritual presence and invocation helped ensure a successful year. The year began in spring and corresponded with the Calendar of Imladris that I referred to in my article in MALLORN 26. This fact leads to the conclusion that both Calendars were based on Elvish Calendars of the First Age which probably themselves had their origins in the Valinórean ritual cycle. This Númenórean calendar formed the basis of the Dúnadan calendar at the time of the War of the Ring.

There is one apparent contradiction. In LotR it is stated[34] that the Númenóreans

adhered to the custom of beginning the year in mid-winter, which had been used by Men of the North-west from whom they were derived in the First Age.

However, in UT it is stated[35] that

the King (offered) prayer for the coming year at the Erukyermë in the first days of spring ...

Prayers would not be offered for the 'coming year' if the year was already two months old. However, the contradiction is only apparent. Many peoples have several 'New Year' dates; in our own society we have the calendar year, the financial year, the Christian year, the educational year, etc. All of these have different starting dates. It would seem that the Númenóreans had at least two 'years': the calendar year, of Mannish origin, starting in mid-winter, and the liturgical year, of Elvish origin, starting with the coming of spring.

The Númenórean calendar was continued by the Dúnedain of both Arnor and Gondor and was called Kings' Reckoning (KR). Each year was of 365 days and consisted of ten months of 30 days, and two months, Nárië and Cermië, of 31 days. The three extra days, Yestarë, Loëndë and Mettarë, were holy days (holidays). The Dúnedain made very careful calendrical calculations and by the War of the Ring the Revised Calendar of the Steward, Mardil, was in use. This was known as Stewards' Reckoning (SR). Each month had 30 days with five days outside the months. These five holidays included the three mentioned above together with Tuilérë and Yáviérë. The Dúnadan calendar by the War of the Ring can be reconstructed as follows:

[N.B. I have included both the Quenya and the Sindarin names for the months. Only the Dúnedain used the Sindarin form.][36]

MONTH [Q]	MONTH [S]	TRANSLATION	HOLIDAY	FESTIVAL
			Yestarë First-day	
Narvinyë	Narwain	New-Sun		
Nénimë	Nínui	Wet		
Súlimë	Gwaeron	Windy		
			Tuilérë Spring-day	Erukyermë
Víressë	Gwirith	Stirring		
Lótessë	Lothron	Blossomy		
Nárië	Nórui	Sunny		
			Loëndë Mid-year	Erulaitalë
Cermië	Cerveth	Cutting		
Úrimë	Urui	Hot		
Yavannië	Ivanneth	Fruit-giving		
			Yáviérë Fruit-day	Eruhantalë
Narquelië	Narbeleth	Sun-waning		
Hísimë	Hithui	Misty		
Ringarë	Girithron	Cold/Shivering		
			Mettarë Last-day	

It will be noticed from the above table that it is possible to relate the three holy days of the Númenóreans to three of the holidays of the Dúnedain. In addition the two extra holidays added by the SR corresponded exactly with the two holy days, Tuilérë and Yáviérë, of the Númenóreans that were not specifically stated in the KR; this must have been quite deliberate and a recognition by the Stewards of a long-established practice, of treating these days as holy days. Even in exile the Kings of Gondor

> offered praise and thanks on behalf of [their] people,[37]

and whilst I do not think that the Stewards continued this ritual undoubtedly the days remained and the incidental evidence leads to the conclusion that all five days were used by the Dúnedain as holy days with the Stewards changing the Calendar to take this into account. The other two days, Yestarë and Mettarë, corresponded to the Calendar of Rivendell and were doubtless used for similar purposes of celebration.

It is also significant that the festival days corresponded with the sun, so that they related to the solstices and equinoxes. For example under both KR and SR Yestarë (first-day) coincided with the winter solstice. This would have been extremely appropriate for a people who still remembered the Noldorin traditions relating to the Sun. It seems that the rising sun was greeted with trumpets. This Noldorin ritual may only have occurred at Midsummer[38] but Fingolfin greeted both the first moon,[39] and the first sun,[40] with such a ritual. The people of Gondolin met the rising sun with song,[41] although this was a time of festival. I think that such rituals may have been daily activities.

For the Númenóreans the sun signalled the beginning of a new day as she rose out of the eastern sea. There is no indication that the Dúnedain changed this practice and it must be presumed to have continued.

Therefore the Dúnadan calendar had an arithmetic function but also a ritual function and the holidays were indeed 'holy days' with roots deep in Númenórean and Elven history.

The Númenóreans began with a six-day week but added an extra day, called Eärenya (sind. Oraearon) "Sea-Day", making it into a seven-day week. This weekly structure, together with the names, they took with them into exile and it was, apparently, the first of their calendrical methods to be adopted by other peoples. The weekly calendar, with its ritual associations, at the time of the War of the Ring, is as follows:

WEEK DAY	QUENYA	SINDARIN	
The Stars	Elenya	Orgilion	
The Sun	Anarya	Oranor	
The Moon	Isilya	Orithil	
The Tree	Aldëa	Orgaladh	
The Heavens	Menelya	Ormenel	
The Sea	Eärenya	Oraearon	
The Valar	Valanya	Orbelain	The High Day

As with the Elvish calendars, these names indicate whom and what the Dúnedain reverenced. The name of the fourth day had been changed from Two Trees to One Tree as they referred to the White Tree only which was held in immense respect.

Whilst the names of the Dúnedain months are seasonal and climatic in character the rest of the calendar has strongly ritual implications. The holy days are based on the sun, which is used to indicate the beginning (and ending) of each day. The weekly names are derived from natural objects and powers worthy of veneration. The name given to Osgiliath, 'Citadel of the Stars', and the two great cities which flanked it, called Minas Anor, 'Tower of the [Setting] Sun', and Minas Ithil, 'Tower of the [Rising] Moon' together with Dúnadan devotion to the study of the stars indicates the importance of these celestial bodies in Dúnadan belief. The fact that Faramir mentions[42] the moonset over Gondor when about to obtain Frodo's aid in capturing Gollum demonstrates the importance of such an event.

The conclusion about the religion of the Dúnedain from the calendrical evidence must be that they celebrated a ritual year based on the cycle of the sun with holy days certain significant points in this cycle. Three of these days coincided with the ancient Númenórean festivals related to africulture. Although there is no direct evidence it would seem that on these holy days there would be feasting and rest from work. The Kings of Gondor visited the hallow at Mount Mindolluin, although this practice was not continued by the Stewards. The last day of the week was also used as a day of rest and as a holy day. The sun and moon had an important part to play in Dúnadan thought and some Dúnedain undoubtedly practised some form of quiet thought or meditation at times of the day when the celestial bodies were most prominent. The principles underlying both KR and SR were incorporated into the calendar established under Aragorn-Elessar.

The CALENDAR under the RESTORED MONARCHY

The fall of Sauron and the re-establishment of the royal Line of Elendil brought a new calendar which was known as the New Reckoning (NR). It was

> a return to the Kings' Reckoning adapted to fit a spring-beginning as in the Eldarin loa.[42a]

The year would start on the day that Sauron fell[43] and would commemorate both that event and the deeds of the Ring-bearers. This meant that the whole calendar moved five days earlier.[44] Yestarë was now used to celebrate not only the new year (a calendrical event) but also the fall of Sauron (an historical event), the Erukyermë (a ritual event), and the spring equinox (an astronomical and ritual event), although these last two were possibly celebrated on Mettarë.

The three-day autumn festival of the Elves was incorporated and, added to it, was the last day of Yavannië, 30 Yavannië, which was Frodo's birthday and was celebrated in his honour. This day was called Cormarë, Ringday. On leap-years this festival was doubled. According to one interpretation (see n.44) of Tolkien's calculations

Cormarë coincided with the autumn equinox which gave the festival, like Yestarë, more than one function. Unlike KR all the months would have 30 days, which did not allow for all the festival holy days that seemed now to be used.

Compared to SR the major differences were: first, Yestarë and Mettarë were moved to between Súlimë and Víressë; second, Loëndë was moved to its correct arithmetic position between Yavannië and Narquelië; third, the use of the Elvish Enderi meant that there was no place for the two extra days of SR, Tuilérë and Yáviérë, which were respectively absorbed into Yestarë and Loëndë.

This created a 365-day calendar with two holiday periods, 2 days at the turn of the year and 3 days (plus Yavannië 30) in the middle of the year. I think that we have to assume the three great Númenórean festivals would have remained basically unchanged in their seasonal place, even given the five-day move in the calendar, as they corresponded to the ritual surrounding agricultural events rather than to arithmetic calculations. Thus the NR allowed for both the Erukyermë, corresponding to Yestarë (and incorporating Tuilérë), and the Eruhantalë, corresponding to Loëndë (and incorporating Yáviérë); but it did not allow for the Erulaitalë.

Therefore I think that Nárië 30 or Cermië 1 was used as a holy day for celebrating the Erulaitalë; there is no evidence for which day was used for this purpose, but, on one likely calculation (see note 44), Cermië 1 coincides with Midsummer, and therefore I think that this was the more likely day to celebrate the Erulaitalë. It may well be that both Nárië 30 and Cermië 1 were holidays. Although, once again, there is no evidence for this, I think that Narvinyë 1 (or Ringarë 26 or 28) was used to celebrate the winter solstice. A winter holiday is important in all cultures in the northern hemisphere.

The calendar under the restored kingship of Aragorn-Elessar can be reconstructed as follows:

MONTH [Q]	MONTH [S]	TRANSLATION	HOLIDAY	FESTIVAL
			Yestarë (First-Day)	Erukyermë
Víressë	Girithron	Stirring		
Lótessë	Lothron	Blossomy		
Nárië	Nórui	Sunny		
Cermië	Cerveth	Cutting	Cermië 1	Erulaitalë
Úrimë	Urui	Hot		
Yavannië	Ivanneth	Fruit-giving	Yavannië 30	Cormarë (Ring-Day)
			Enderë 1 (Mid-Day 1)	
			Loëndë (Mid-Year)	Eruhantalë
			Enderë 3 (Mid-day 3)	
Narquelië	Narbeleth	Sun-waning		
Hísimë	Hithui	Misty		
Ringarë	Girithron	Cold/shivering		
Narvinyë	Narwain	New-Sun	Narvinyë 1	
Nénimë	Nínui	Wet		
Súlimë	Gwaeron	Windy		
				Mettarë (Last-Day)

The NR broke with the dual Númenórean new year and united the liturgical year with the calendrical year, basing it on the Elvish liturgical cycle including the Enderi. This is a clear statement both in terms of belief and ritual, and in terms of politics, of the 'Lúthienian' ancestry of the Monarch. It also emphasises the authority of the priest-king to change the liturgical year. In addition it includes innovation, for never before had the Dúnedain included two festivals, Erukyermë and Cormarë, that celebrated (or included in their celebration) historical events.[45]

The RITUAL PRACTICE on the FESTIVALS

As is stated earlier it can be assumed that Dúnadan practice followed Númenórean practice wherever possible. I envisage a King of Gondor visiting the hallow behind Mount Mindolluin on each of the three great festivals; unlike the Meneltarma only the King would go.[46] On these occasions the King, probably dressed in white, would offer the appropriate prayers. These prayers would have been in Quenya, the ritual and sacred language of Númenor, and may well have been identical to those offered by Númenórean Monarchs. [The wording would have been recorded: Tar-Palantír performed the correct rituals at the Meneltarma[47] and Amandil, the father of Elendil, was alive at that time, and probably was present. It may be that Elendil himself was present when a young man.]

At the Erukyermë, the prayers of the King would be mainly those of supplication and intercession, asking Eru for good weather for the year, for success in the planting of the seeds and for the growing of the crops and the new-born animals. At the Erulaitalë, the prayers were those of praise to Eru for His nature. At the Eruhantalë, the prayers were those of thanksgiving for the harvest.

The Akallabêth mentions[48]

> the offering of the first fruits to Eru...

This ritual may have taken place at the Erulaitalë or at the Eruhantalë. Such an offering is more in keeping with a thanksgiving celebration where the worshipper offers gifts as a token of thanks to the deity, but it would not be unknown at an earlier festival. The gifts offered were almost definitely agricultural, both cereal and fruit; there is no hint at all of animal sacrifice in any Númenórean culture. In Middle-earth the Eruhantalë occurred at the end of the month of Yavannië which was associated with fruit-giving and therefore this would have been most appropriate. In addition as these festivals coincided with particular events related to the sun it is probable that hymns in praise of Anar were sung.

It may be that as the seasons were slightly different in Arnor and Gondor there was a difference in the ceremonial at the various holy days but this is unlikely. Festivals that are transported to diffferent climates manage to retain their original customs remarkably well, like Christmas in the Antipodes, and given the very traditional nature of Dúnadan society I have no doubt that the particular climatic conditions did not affect the ritual celebration very much.

After the rituals at the hallow the King would have presided at a ritual feast, where sacred songs would have been sung. Unfortunately we have no record at all of what the content of these hymns might have been. Queen Arwen

> sang a song of Valinor[49]

in the Court of the Fountain when Frodo went to say farewell, but that gives us very little indication of the royal rituals.

The development of historically-based festivals means that it can be assumed that on the Erukyermë prayers were not only offered by the Monarch for a good year but also in thanks for the overthrow of Sauron, the restoration of the true line of priest-kings and the courage of the Ring-bearers. It is probable that the hymn of praise to Frodo and Sam sung on the Field of Cormallen[50] together with the retelling of the tale of

> Frodo of the Nine Fingers and the Ring of Doom[51]

was such a one. On Cormarë similar rituals would have taken place.

HOLY PLACES

There are many references to holy places in the

Númenórean scheme of things. The most famous of these is the Meneltarma, Pillar of the Heavens, on the island of Númenor. According to a description in UT[52] it was a tall mountain with a plateau-like summit which could only be reached by a specially-made path. This plateau was left completely untouched and there was no building, altar, or any other unnatural object. There were even no birds there, except three eagles who were believed to be the witnesses of Manwë. No tool or weapon could be taken there and although anyone could go there no one could speak at all, except the Monarch on the three great festivals. The place was renowned for its silence which was said to be

> so great that even a stranger ignorant of Númenor and all its history, if he were transported thither, would not have dared to speak aloud.[53]

The emphasis on silence is important in Númenórean/Dúnadan ritual as I shall discuss later.

There were other sacred sites in Númenor, most notably the tombs of the Monarchs below the Meneltarma and the court of the Monarchs where the White Tree, Nimloth, grew. This tree symbolised the link between Valinor and Númenor, being descended from Galathilion, the Silver Tree of Tirion, itself made by Yavanna in the likeness of Telperion, Eldest of Trees. It was regarded with such reverence that Isildur was willing to risk his life to rescue the last fruit.[54]

The Númenórean pattern was adopted in Middle-earth. These were some of the holy places of Gondor:

a) The hallow on Mount Mindolluin,

b) The Court of the Fountain where the White Tree grew,

c) Amon Anwar, the 'Hill of Awe', called the Halifirien by the Rohirrim,

d) The tombs of the Kings of Gondor and of their Stewards, lying between Minas Tirith and the precipice of Mindolluin.

The hallow on Mindolluin corresponded (but see n.46) in some ways to the Meneltarma. However, there were some major differences. First, as mentioned earlier, it was a closed rather than an open hallow. The path by which Gandalf led Aragorn[55] was one

> that few now dared to tread.

This implies that some, the Stewards and their heirs for example, did use the path, possibly to plant the fruit of the White Tree. This path led

> to a high hallow where only the kings had been wont to go.

From it Aragorn seems to have been able to survey his realm.

The sanctity of the Court of the Fountain arose solely because it housed the White Tree, even after it had died. Undoubtedly the courtyard had been built as a replica of the original in Armenelos, and the White Tree was held in great reverence. After the coronation of Aragorn-Elessar and the discovery of the new sapling,

> the withered tree was uprooted, but with reverence; and they did not burn it, but laid it to rest in the silence of Rath Dínen.[56]

The Tree was a site of ritual. Songs of Valinor were sung in its presence, while it grew and blossomed[57] and it was a place where the King and the Queen sat to receive important guests. People would have paid honour to it as they passed. It had been remembered in ancient rhyme,[58] and came directly after the reference to the King in the song of the Eagle[59] where the idea is that the renewal of the Tree shall bless the City and by implication signal the renewal of much else. The hallow of the Tree was a central place in Dúnadan thought and ritual.

The sanctity of Amon Anwar arose from it being the site of the tomb of Elendil. As Cirion stated[60] when taking the Oath with Eorl,

> "... this is his tomb, and from it comes the awe that dwells on this hill and in the woods below."

Isildur has placed a casket containing his father's remains under a mound on Amon Anwar, stating,[61]

> "This is a tomb and memorial of Elendil the Faithful. Here it shall stand at the mid-point of the Kingdom of the South in the keeping of the Valar, while the Kingdom endures; and this place shall be a hallow that none shall profane. Let no man disturb its silence and peace, unless he be an heir of Elendil."

It was intended as a place where the King could go,

> especially when he felt the need of wisdom in days of danger or distress.[62]

The hill retained its reverence even after Cirion had removed the casket to the Hallows of Minas Tirith.

The burial places of the Kings in Minas Tirith were referred to as the Hallows[63] which reflected their status in Númenor[64] and were treated with great reverence. Only a few could go there, the Kings, Stewards and those who looked after the tombs.[65] It was forbidden to do acts of violence there, the penalty for which was death.[66]

There are a number of significant features about these hallows. First, with the exception of the White Tree, they were only accessible to the King or his representatives. Second, there was usually only one path to the site. This path might be kept locked, as with the route to the tombs, or might be overgrown and unseen to the casual observer, as with Amon Anwar.

Third, weapons were forbidden, except as part of the ritual, as in the Oath of Eorl.[67] Fourth, there was an atmosphere of silence. This silence seems to have been an important part of Númenórean and Dúnadan ritual.

FUNERAL RITUAL

In studying most ancient cultures the difficulty relating to funerary rituals is that most evidence refers only to those of a high status whose tombs, mummified bodies, etc., survived whereas those of the common people did not. There follows the danger of assuming that all funerals follow the 'royal' pattern and this is not necessarily the case. There is very little evidence of Dúnadan funerals other than for those of high status.

Boromir's body[68] was carefully dressed and then placed on a funeral boat with his weapons on him and those of his enemies at his feet. After the boat had disappeared over the falls of Rauros both Aragorn and Legolas sang a funeral dirge. These dirges referred mainly to the loss of Boromir, only Aragorn's second dirge referring to his qualities as a person.

Faramir,[69] thought by his father to be dead, was carried on a funeral bed to his would-be pyre. Aragorn-Elessar[70] lay down on a funeral

> bed that had been prepared for him.

According to the song[71] of a maker of Rohan after the Battle of the Pelennor Fields both Dúnedain of Gondor and the Rohirrim were buried under mounds, probably on the battle-field itself. Elendil's remains were placed in a casket under a mound (see above), but this may be a unique action for a unique person.

The places where the dead were buried were regarded with great reverence as indicated by their status as holy places, referred to above. In Minas Tirith the dead must have been embalmed for they were laid on marble funeral beds/tables, as if asleep, with their

> hands folded, head[s] pillowed upon stone.[72]

These beds were placed in the Houses of the Dead which were under Mount Mindolluin and which were looked after by special custodians. It would seem from the phrase,

> between pale domes and empty halls and images of men long dead,

that each family had its own House where its dead were placed. The dead had their images placed outside these Houses. The dead person was carefully prepared but it was not common for their possessions to be placed with them. The sleeping position undoubtedly reflected the Dúnadan belief about life after death: that they were due to wake and that death was not the end of existence. Apart from burial after battle (when burial in earth mounds was the common practice) there is no evidence for methods of burial other than that provided at Minas Tirith.

The funeral ritual included silence, mourners with bowed heads, and dirges which referred to the grief at the death, and to the qualities of the dead. There is no reference to any other ritual, although a funeral oration was likely. There is no mention at all of committal or prayers. The Rohirrim had a feast[73] after the burial of Théoden and that feature may have been copied from Dúnadan ritual, but there is no evidence either way. The placing of the dead under the holy mountain reflected the practice of Númenor and probably the funeral ritual also followed that of Númenor. Funeral rituals tend to follow very ancient forms.

INDIVIDUAL and COMMUNAL DEVOTION - INVOCATIONS and the STANDING SILENCE

When faced by the threat of a wayward Múmak whilst guarding Frodo and Sam, Damrod cries to his companion, Mablung,

> "Ware! Ware! May the Valar turn him aside! Múmak! Múmak!"[74]

As far as I know this is the only reference to the Valar by any Dúnadan other than a King. Unlike Elves who usually invoked Elbereth no specific Vala is mentioned but its use here indicates the perceived power of the Valar to act even after more than three thousand years of exile from Númenor. However, it is an Eagle (with a capital 'E') who brings the message of victory to the people of Minas Tirith, and these were known to be the messengers of Manwë.

The only specific reference to individual ritual in LotR is when Faramir and his companions give what can be called a 'silent grace or blessing' before eating:

> Faramir and all his men turned and faced west in a moment of silence.[75]

Their guests, Frodo and Sam had to do the same. After they had sat down Faramir explains it by saying that they,

> "look towards Númenor that was, and beyond to Elvenhome that is, and to that which is beyond Elvenhome and will ever be."[76]

He is interested to learn that the Hobbits have no such 'custom' as he calls it, although the Hobbits do have the Dúnadan habit of bowing to the host (before eating) and rising to thank the host afterwards.

The words of explanation that Faramir uses with their triple use of the verb 'to be' in the three main tenses: 'Númenor that was'; 'Elvenhome that is'; and 'beyond Elvenhome ... will ever be'; have an extremely strong liturgical ring to them and they sound like a prayer or hymn. It may have been such and Faramir may have been quoting what was to him very familiar.

The liturgical sense of this 'grace' is heightened by the physical action of standing and facing the west. Everyone was involved in this ritual, the Hobbits with Faramir and the whole company at the feast on the Field of Cormallen, the other reference to

> "the Standing Silence",[77]

as it was called. This universal participation not only indicates the importance of the ritual but also possibly the idea that the Dúnadan ritual, being Dúnadan, was inevitably correct as they had been taught by the Eldar who had been taught by the Valar.

Possibly the most important aspect of the 'grace' is that it was silent.

INDIVIDUAL and COMMUNAL DEVOTION - The ROLE of SILENCE

Throughout this article I have referred to silence. Not only at tombs and at funerals, places and occasions where most are quiet or silent, but also at the holiest of places: on the Meneltarma, at Amon Anwar; and on common occasions, like the 'grace' before meals. There are many other references which imply silence, in that activity is carried on alone. Faramir, in his criticism of earlier generations of Dúnedain, comments that,

> "Childless lords sat in aged halls musing on heraldry; in secret chambers withered men compounded strong elixirs, or in high cold towers asked questions of the stars."[78]

All of these were activities carried out in silence.

It seems that, rather than use words which might come between the speaker and the listener, the Númenóreans and the Dúnedain used silent prayer and meditation. This may be the reason for the lack of Dúnedain hymns or prayers, unlike the Elves in this respect.

CONCLUSION

The Dúnedain of Gondor followed their ancestors of Númenor in most things including belief and its associated ritual. They were led by divinely-appointed sacred priest-monarchs without whom worship of the True God was impossible. This sacred line was restored in the person of Aragorn-Elessar who re-established the correct forms of worship and the harmony of his people. The three great festivals of Númenor had their counterparts in Gondor (and I assume in Arnor) even though the site of the priest-king's prayers was at a closed hallow rather than the open one on the Meneltarma.

The tombs of the Dúnedain and their devotion to the White Tree were also modelled on the practice in Númenor. The most unusual features of Dúnadan worship were: first, the uniqueness of the priesthood; only the King was a priest and he seems to have had no representatives, save that a Ruling Steward could, under exceptional circumstances, exercise a delegated authority. Second, the liturgical and personal use of silence, which seems to have been the main Dúnadan method of prayer, both in community and individually.

The Dúnedain retained their devotion to the unnamed God, Eru Ilúvatar, throughout all their vicissitudes, and revered the Valar. Although on the surface it seems that they had very little 'religion', in fact they had retained much of their ancestral faith and were able to practise it again with the return of the King. It was this faith, and its associated ritual, which enabled them to survive a thousand years without a King and the seemingly unending struggle against evil. They could agree with the words[79] of the Eagle bringing the tidings from the Lords of the West:

> "Sing and rejoice, ye people of the Tower of Guard, for your watch hath not been in vain."

FOOTNOTES

1 These records and comments on the religion of Númenor are found mainly in UT 'A Description of the Island of Númenor' and in Letters, nº 156. In addition the Akallabêth found in The Silmarillion also contains useful information.

2 Letters Nº 156.

3 Throughout this article I shall refer to Aragorn as Aragorn before his coronation and as Aragorn-Elessar afterwards.

4 Throughout LotR, TS and UT the titles King, Queen and Steward are almost always capitalised even when referring to non-Númenórean Kings. For the sake of consistency I have followed this pattern. I have used the word 'Monarch' for Númenor, as both men and women could ascend the throne, but 'King' for Gondor as it was restricted to men.

5 The correspondence of Gil-galad with Númenórean Monarchs such as Meneldur implies equality, e.g. UT 'Aldarion and Erendis'.

6 LotR II 4 v 'The Window on the West'.

7 The debate between Arnor and Gondor on this matter is found in LotR III App. A. Although it was unresolved in principle, in practice only men became Dúnedain Monarchs and only male descent was accepted. Aragorn could claim the throne of Gondor through Elendil.

8 Tolkien thinks that the Númenóreans of Gondor

> are best pictured in (say) Egyptian terms. (Letters, Nº 211).

However, in the same letter he refers to Númenórean theology as 'Hebraic': this does not involve a contradiction. The kings of both Israel and Judah had special roles at the three great pilgrim festivals: Pesach, Shavuot and Sukkot, which were also agricultural festivals. With their pure monotheism, their reluctance to utter the Divine Name, their one sacred place, their one sacred family, their three great festivals, etc., the Númenórean kingdom and its successor states are most analogous to the Davidic monarchy of Judah.

9 TS, Akallabêth.

10 Ibid.

11 UT, 'the Line of Elros': 'Kings of Númenor', for all the details in this paragraph. (NB, Q. nólë = 'long study, lore, knowledge'; Q. parma = 'book', maitë = 'handed', see UT Index).

12 Letters Nº 156.

13 LotR III 6 v 'The Steward and the King'.

14 UT 'Cirion and Eorl' (iii) esp. see n. 44.

15 Ibid.

16 Its use by Cirion is interesting for it shows that in this instance at least the rightful regent of the King could, in certain instances, act in a royal role in his absence. The other example of this delegated authority was the accepted right of Denethor, see UT 'The Palantíri' esp. see n.16, although his wisdom might be questioned, in using the Palantír. Saruman also used one but his mind was captured whereas Denethor, although of lesser status than Saruman, succumbed far less than Saruman because he had the right as representing the King. When the Kings of Arnor and Gondor were reigning they gave such powers to the various keepers of the Stones at places such as Isengard. For a full discussion of this matter see UT, 'The Palantíri'.

17 Letters Nº 156.

18 LotR I 2 ii 'The Council of Elrond'.

19 LotR II 4 v 'The Window on the West'.

20 UT 'Cirion and Eorl' (iv) The Tradition of Isildur .

21 Letters Nº 156.

22 LotR II 4 v 'The Window on the West'.

23 LotR III 5 i 'Minas Tirith'. Most Dúnedain seem to have had a sound grasp of the history of their role in combatting Sauron.

24 LotR II 4 v 'The Window on the West'.

25 LotR III 6 v 'The Steward and the King'.

26 LotR III 5 viii 'The Houses of Healing'. Bristish monarchs as late as Queen Anne 'touched' for scrofula, and Charles X of France did so in the 1820's.

27 LotR I 1 xii 'Flight to the Ford'.

28 He re-established the ancient succession/coronation ritual when he passed the crown onto his son, Eldarion, as he prepared to die. See '... the Tale of Aragorn and Arwen' in LotR III App. A.

29 LotR III 6 v 'The Steward and the King'.

30 LotR III 5 viii 'The Houses of Healing'.

31 TS, Akal.

32 LotR III 5 viii 'The Houses of Healing'.

33 UT 'A Description of the Island of Númenor'.

34 LotR III App.D. The material in this appendix supplies much of the information for this and the following section in which I have only given references for material not found in App. D.

35 UT 'A Description of the Island of Númenor'.

36 I have used both Foster, R., The Complete Guide to Middle-Earth and Allan, J., An Introduction to Elvish, as sources for the translations of the names of the months.

37 Letters Nº 156.

38 TS Ch. 20 'Of the Fifth Battle'.

39 TS Ch. 11 'Of the Sun and Moon and the Hiding of Valinor'.

40 TS Ch. 13 'Of the Return of the Noldor'.

41 TS Ch. 23 'Of Tuor and the Fall of Gondolin'.

42a LotR II 4 vi 'The Forbidden Pool'.

42b LotR III App. D.

43 It surely can be no coincidence that March 25 is the Christian festival of the Annunciation of the Blessed Virgin Mary and, until 1752, used to be the New Year's Day in Britain.

44 The calculations for solstices and equinoxes based on the information in LotR App. D present some problems. The correlation between the Shire Reckoning, the Kings' Reckoning, the Stewards' Reckoning, the New Reckoning and our contemporary calendar is not always clear. According to LotR III App. D, Sauron fell on March 25 in the Shire Reckoning (also in the SR and the KR), and Tolkien calculates this to correspond to March 27 in our calendar. If Yestare is the actual New Year Day, i.e. March 25, then Víressë 1 corresponds to March 26 or March 28 in our calendar. On this basis the festival dates given by Tolkien do not relate to the equinoxes and solstices, e.g. he dates Cormarë to September 22 in the Shire Reckoning, old style, but this only occurs in a leap year such as 1420 Shire Reckoning, whereas if March 25 in the Shire Reckoning was March 25 in our calendar there would be a far greater correlation. I have assumed that the dates of the festivals were based around the sun and have written accordingly, but the situation is not satisfactory. [I welcome your reactions and replies to this aspect of Tolkien-lore and would look forward to receiving an in-depth article on the matter. Ed.]

45 With the possible exception of Shintô, all major contemporary religions include in their ritual calendar festivals which celebrate an historical event.

46 LotR III 6 v 'The Steward and the King'. In a footnote to Letters Nº 153, it is pointed out that there was no substitute to the Hallow on the Meneltarma. I think, however, that the Kings of Gondor used the hallow on Mount Mindolluin as such.

47 UT 'The Line of Elros' and TS, Akal.

48 TS, Akal.

49 LotR III 6 vi 'Many Partings'.

50 LotR III 6 iv 'The Field of Cormallen'.

51 Ibid.

52 UT 'A Description of the Island of Númenor'.

53 Ibid.

54 TS, Akal.

55 LotR III 6 v 'The Steward and the King'.

56 Ibid.

57 LotR III 6 vi 'Many Partings'.

58 LotR II 3 xi 'The Palantír'.

59 LotR III 6 v 'The Steward and the King'.

60 UT 'Cirion and Eorl'.

61 Ibid.

62 Ibid.

63 LotR III 6 v 'The Steward and the King'.

64 Letters Nº 156: "the building of splendid tombs - their only 'hallows'; or almost so."

65 LotR III 5 iv 'The Siege of Gondor'.

66 LotR III 6 v 'The Steward and the King'. Beregond's penalty for killing in the Hallows was remitted on account of his valour in battle and for his intention in attempting to save Faramir.

67 UT 'Cirion and Eorl' (iii).

68 LotR II 3 i 'The departure of Boromir'.

69 LotR III 5 iv 'The Siege of Gondor'.

70 LotR III App. A '... the Tale of Aragorn and Arwen'.

71 LotR III 5 vi 'The Battle of the Pelennor Fields'.

72 LotR III 'The Siege of Gondor'. All references in this paragraph come from this passage.

73 LotR III 6 vi 'Many Partings'.

74 LotR II 4 iv 'Of Herbs and Stewed Rabbit'.

75 LotR II 4 v 'The Window on the West'. In a footnote to Letters Nº 153 Tolkien refers to this as a 'glimpse' of 'religion as divine worship' practised by the Dúnedain.

76 Ibid.

77 LotR III 6 iv 'The Field of Cormallen'. Note the capitalisation.

78 LotR II 4 v 'The Window on the West'.

79 LotR III 6 v 'The Steward and the King'.

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VINCE '81

Melandír at Íthilwen: a geste of true love

by Alex Lewis.

FOREWORD:

This tale was told to Firwyn, her son Elurîl and her friend Mahrwyn in the region of Lamedon, in the foothills of the White Mountains near to the source of the river Ringló, in Southern Gondor by a Noldorin Elf who wandered in Middle-earth briefly for a time, and was in these histories named Silmendil. Whether this Silmendil was one and the same as the Noldorin Elf Silmendil of the House of Fingolfin who, in Beleriand, witnessed the Great Battle and all that befell the last two sons of Fëanor, and who was said to have departed to the West upon a White Ship after the drowning of Beleriand, it is hard to say. However, the tale he related does seem to give weight to that argument, for it is reported by Silmendil that Melandir the Elven-knight was a Noldo of the House of Fingolfin, close in blood to Fingon's wife. It is now known that Silmendil himself was closely related by blood to the wife of Fingolfin, and thus a cousin to some degree of both Fingon and Fingolfin. It is also said of the First Age Silmendil that he did not reach the Undying Lands in the West but that the White Ship he took foundered in the Great Sea, and that he went to the Halls of Mandos in sorrow, sundered for that time from an Elven Lady of the House of Fëanor named Mírdenel, the Dark Lady of the Noldor, who was kin to Míriel, mother of Fëanor. It is rumoured that, in some way or fashion, Mahrwyn the Lady of Rohan in Middle-earth resembled Mírdenel; though how likely this might be, that a mortal lady could hope to vie in beauty with a High Elven Lady of the Noldor, is not known. It is suggested that her voice, perhaps, was very similar to that of the Lady Mírdenel, and that Silmendil was thus snared into revealing himself to mortal folk in Middle-earth, as had not been his wish to do. It is thought that - if these two Elves called Silmendil were one and the same - maybe the kin of Fingolfin sought out Maglor the last of the sons of Fëanor, fearing perhaps some evil that might befall were he to be captured by Sauron and the Enemy, for he was but latecome from the Halls of Mandos and might have had some rede or warning therefrom. None can say for sure whether he succeeded in his quest and found the mighty singer of the Noldor, for of Maglor no tale tells anything of certainty.

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It is in the Days before the Rising of the Moon that this tale unfolds. In those times when the Grey-Elves throve and lived happily under the bright stars of Varda, a particularly numerous and hardy folk dwelt by the shores of the great lake called Mithrim, the great grey water to the North of Beleriand, where many fowl made their nests and came year after year as their callings took them around the regions of Middle-earth, from the mysterious South to the icy North. Now in those Days there lived a family, close of kin to Annael of the Grey-Elves, and the husband was called Calleg and his wife Anwen. In the fullness of time Anwen conceived and bore Calleg twins, a matter of great joy to them both. Two little girls bore she, crowned with hair of dark silver, and they were absolutely identical. One, because once her nursemaid marked her cheek in jest with some cold wood ash from the camp fire that was at hand in order to tell the two apart, was named Lithwen, or ash-maiden, and the other Calwen, in honour of her father. But then came the Armies of the Elves from the West, and they fought a great battle known as the Battle Under Stars

beside the great lake, and they routed the great evil from that land, but, at the Rising of the Moon, they passed on into other lands to live. Then came also after them the tall and fair folk of King Fingolfin, and at the Rising of the Sun they chose the lands of Hithlum and those about the great lake to live in, and the Grey-Elves were pleased, for their new neighbours were both strong and wise. Because her eyes sparkled so in the new soft light of the Risen Moon, Calwen was named by her father anew Ithilwen, and that name ever after did she use.

Lithwen and Ithilwen were identical to the very least hair, though in flesh alone and not in spirit. It was when the twin Elf-girls were but small that the eerie echoing sound of a cat was heard in the woods near their home, and the Grey-Elves shuddered, wondering what evil this might portend, and little Lithwen seeing something moving between the trees came hurrying after it, though her sister begged her not to stray out of sight of her home, and did not dare to follow after her. There in the depths of the woods Lithwen saw a most wonderful thing: a small black cat with green eyes and a long smooth tail, and the little cat moved between the trees and seemed to be beckoning her, twitching its thick grey whiskers as it went. She resolved that she would have this kitten, as she bethought it, as her very own pet, and chased quickly after it, becoming lost soon after in the dark woods. Then did the black cat stop running and turned to Lithwen, and it suffered her to come near, nigh unto it, and reach out her hands to touch it. Then suddenly the cat's eyes began to glow with green, shot from deep within as if with lances of fire, coal red, and then it struck out rapidly with its front paws, and its sharp curved claws, yellow and bitter, gripped little Lithwen's hand, and then the dark cat sank its teeth deep into her right arm just above the wrist, drawing some of her blood, but also, it is now thought, infecting the wound with an evil venom. Lithwen drew her arm away crying out, and turned her back to the nasty and deceitful animal, and ran back all the way to her home, finding her path more by fortune than skill. But the cat, it is said, turned and laughed wickedly as the little Elf-girl departed, for this was none other than Gorthaur the Evil in cat's shape, the very same spirit who served Morgoth, and his wizardry and mischief were ever great in harm, even in those days.

Then Lithwen returned home crying loudly, and she showed her mother Anwen the wound that the little cat had inflicted, and her mother staunched it and bound it with clean cloth, and seemingly the wound came to naught, for the little Elf-girl did not sicken, nor did she grow pale or loose her appetite. The wound left nothing more than a faint scar just above her wrist to show that she had come to grief; it seemed to have left nothing, that is, until some years later, when both Lithwen and Ithilwen were growing up and their natures began to unfold and show themselves forth to those nearest to them. Then at times, Lithwen would display a terrible temper and singular possessiveness of anything she deemed that anyone else desired, especially if it were anything that her sister loved. Then her eyes, which were grey, seemed to be shot through with tiny lances of red fire and glowed with an unwelcomed power, so that folk wondered anxiously what evil might have possessed the beautiful young maid. But as much as Lithwen was turning into an unlikeable and headstrong maiden, so Ithilwen was the very opposite in her nature. She was placid and uncomplaining, giving to her sister aught that she desired, if it was within her power to do so. Often would she give up a dress or a necklace to Lithwen, and seldom did she find them returned to her, never as she had given them, and never did she receive a gift in return, not even upon their birthday, though she looked not for any gain therein. Tall and slender and pale of skin and beautiful without compare were these twin sisters, and none could tell them apart at first sight, for they seemed, in the flesh, part of the same being, and thus would some of the Grey-elves among their neighbours come to grief, thinking that they spoke to Ithilwen, and finding only later that it had in reality been her sister that they had been conversing with, much to their cost. For Lithwen was a terrible gossip and teller of false tales, enlarging upon the woes and privacy of others and twisting it to suit her own ends. Annael grew to dislike her greatly, and avoided being in her company alone, though she sought him out and tried to appear pleasing to him. In sooth, Ithilwen found Elf menfolk who admired her and would have taken her hand if she had willed it so, but she did not wish to be wedded at that time. Lithwen had no suitors calling on her, for though she was the image of her twin sister, the tale of her poisoned tongue and her sharp and unkind mind went before her, warning off potential callers.

Sometimes Lithwen would persuade Ithilwen to tarry, and so come in her stead and sit with some suitor, but though she might be with them for an hour or more, in time she would let her true nature show, and they would leave her and depart, knowing that they had been deceived. Once Ithilwen understood what her twin sister had been doing, she forbade her to use such deceptions, but Lithwen managed at times to lock Ithilwen in some chamber of their house and present herself in her place, and sometimes she managed to let a day or two pass before the hapless admirer found out his mistake, as she grew ever more guileful. So the days of their youth passed, with some unease, and it became known that the twin sisters were unapproachable; one was wickedness incarnate, and the other was simply not interested in any suitors, however pleasant they were.

Ithilwen worked at producing paintins of the Moon, and very good they were too, ornately decorated with precious things such as silver and mother-of-pearl which she worked cunningly into the canvas and paints. Lithwen did no such thing; she moved about from home to home, listening in on the odd unguarded conversation, and trying to piece together information that might prove to be to her benefit. She was shunned by many who might have tried hard to be her friends, and her parents Calleg and Anwen despaired for her.

The days passed and Fingolfin the High King of the Noldor brought peace and security to the Grey-Elves who lived under his rule, and for twenty-score years and more the Grey-Elves of Mithrim prospered and grew in stature as their cousins the Noldor of Fingolfin taught them many skills, and brought them fine horses to ride under the light of Moon and stars. Then one dreadful year, the blow unlooked-for, the Dagor Bragollach, was unleashed and the Siege of Angband was broken. Calleg knew that the days of peace were at an end, and his heart foreboded more evil to come. Fingolfin went with many of his Noldorin knights to the field of battle, and with them marched many Grey-Elves, Calleg among them. The report of the noble death of Fingolfin was brought back to Hithlum by a weary knight of the House of Fingolfin named Melandir; his dark grey eyes spoke of the horrors he had seen upon the battlefield, and he came also to the house of Anwen to tell her of the death of her husband Calleg. There he caught sight of Ithilwen as she stood still with shock in a doorway, and straightaway his heart was hers, and hers too in that instant melted and she knew that she would be his. Now news from the South and the East grew more troublous in the year after Fingon had become the High King of the Noldor; the Easterlings, uncouth and evil Men from beyond the mountains who were under the sway of the Dark Enemy, were said to be moving into Beleriand and causing much trouble. Then, the following year, the Isle of Tol Sirion was suddenly taken by Gorthaur the Terror, and became a place of dread, named anew Tol-in-Gaurhoth, the Isle of Werewolves. In that time, a fear smote the heart of Ithilwen, though she knew not why. Lithwen in the meantime hardly spoke a word to her twin sister, for she was insanely jealous that her twin had found a knight to love her, and a fair-seeming High-Elf of wisdom and might. Melandir visited them as often as duties allowed, riding upon his grey horse to Anwen's door and bowing low to her and craving the audience of her daughter Ithilwen.

The plans for their betrothal began to be made and the day of joy came closer. Still Lithwen said nothing, and now shunned her mother too. Anwen grew troubled at this, but knew not what to do to make her other daughter act more pleasantly to everyone. Then Lithwen went missing for a few days. None knew whither she had gone, and when she returned she seemed pleased with herself and avoided answering any question, but in truth she had gone through the dark woods close to the Ered Wethrin and there she had met a small company of Orcs that were sent from Tol-in-Gaurhoth by Gorthaur to spy out that land and see if they might conquer it. Then she planned a dark and evil design with them, and they, being black-hearted, agreed to do as she wished, for their captain recognised the mark that his lord Gorthaur had placed upon her arm, and the light that shone in her eyes in the presence of those evil creatures was red and fell as a glede.

Now of a sudden, Lithwen began to speak again to her mother and to her sister and to smile, and she grew pleasant in nature towards all, speaking sweetly and acting considerately. Anwen was somewhat suspicious of Lithwen, but Ithilwen upbraided her, saying:

"See now, mother, the new leaf my twin sister has turned. Surely we ought to nurture the change and encourage her with kindness to continue as she has now become? Perhaps even she might soon find a young knight who shall ask for her hand if she acts kindly towards him. My love Melandir has many valiant friends who would be glad to discover that Lithwen had become more pleasant."

And one day at the setting of the Sun, Lithwen came smiling to Ithilwen and embraced her.

"Come sister! I shall show you something that shall surprise you!"

"What is it?" asked Ithilwen.

"It would not be a surprise if I told you of it here, dear Ithilwen," she replied, "But it is a present from your devoted sister for your wedding day. Long shall you remember what Lithwen has done for you."

Then, taking Ithilwen by the hand, Lithwen led her into the woods, nigh unto the darkest part, and there hailed the Captain of the Orcs who, coming forth with scimitar, brought a ring of his companions around the two Elven sisters. Then Lithwen pushed Ithilwen towards the Orc Captain and spake harshly:

"Take her hence, Orcobal! Take her where I shall never see her face again!"

And Ithilwen struggled in the strong grip of the Orc and cried for help from her sister, saying:

"Lithwen, my dearest! Why have you done such an evil to me? Call you quickly Melandir my love and he shall come and free me from these evil ones!"

Then did Lithwen laugh and shake her head.

"Nay sister! Did you think that I should let you marry that Noldo? He should have been mine. He shall be mine! Once I am rid of you, I shall take your place and he shall marry me in your stead."

"Never!" cried ithilwen, though she felt crushed and sorely afraid. "He would know it was not I!"

"Not before he has taken my hand in marriage, my dear sister!" returned Lithwen, laughing once more. "Now begone! Take her out of my sight! And you, dear pathetic sister! You sit and think in the dungeons of Tol-in-Gorthaur of your wedding day, for upon that day I shall take all that is yours and you shall have nothing!"

And thus Orcobal and his warriors drew Ithilwen by force from the woods, crying aloud for assistance, though none was to be had. They dragged her along the ground, and when she struggled too much, they struck her upon the head and carried her like a sack across the Ered Wethrin, slipping between the patrols and guards of Hithlum and returning to the Isle of Werewolves and Gorthaur their evil master. There Ithilwen was thrown into a dark and deep dungeon without food or water to cry and wonder what would befall her love Melandir.

Melandir wondered at Ithilwen's strangeness, at the fact she would not let him come close to her. She told him that it was trepidation before their betrothal and that her poor mother Anwen was still distraught after learning from Ithilwen that Lithwen had perished in the darkest woods, fallen down a deep chasm when they were lost upon their walk. Something troubled the young knight's heart, though he knew not what it might be. As the day of their wedding approached, Ithilwen in her dungeon lifted up her heart to Varda, beseeching her to aid her in her darkest hour, and mayhap her prayer was heard and an answer given.

The day of their wedding was only one sunset hence, and Melandir was dressing in his finest clothes and armour. But, taking up his sword to sheath it, he seemed to hear a voice calling to him from the blade: Melandir, Melandir! Help me!

Then he sheathed the blade and came hurrying to see Ithilwen.

"Ithilwen, dear Ithilwen," he said, as the girl he loved stood at the far end of the room, "I heard a voice crying for help tonight."

"Howso, my love?" she asked.

"Are you sure that your sister Lithwen perished? It seemed to be a fine voice such as she had in her last fair days," he said to her.

"Oh yes. My poor dear sister died, of that I am sure," said Ithilwen. "But she would wish us to be happy together. She was telling me this as we walked together."

Melandir frowned.

"Then who is it that cries for help to me?" he asked.

"No one, Melandir. Do not heed such voices. Tomorrow we shall be wed, and then all my plans and dreams shall come true," she replied.

So Melandir turned away and went to his house, where he unclasped his scabbard. But as he did so, the sword came loose from the sheath, and again he heard the voice crying from the blade: Melandir, Melandir! Help me!

"Who are you? How can I help you?" he asked fearfully.

"I am the daughter of Anwen, your truelove. I was deceived and tricked!"

"But Lithwen is dead, surely?" he said confused.

"I am your love, Melandir! Help me!" said the voice.

"Ithilwen? How can this be?" he asked, his heart dreading the reply. "I have just spoken to Ithilwen not an hour ago. If she is not Ithilwen, then who... Lithwen? Is that Lithwen who masquerades as you, my love? But why?"

"She delivered me to enemies to take you in my stead. Go now and ask her!" said the blade.

So now Melandir came a second time to Ithilwen and he asked her:

"Are you sure that Lithwen has perished?"

And now she snapped irritably, losing her temper somewhat:

"Yes, yes, yes! How many times must I tell you that Lithwen is dead?"

"Then how do you explain this, Lithwen?" asked Melandir, unsheathing his sword.

"Melandir, Melandir! Help me! Make Lithwen bring you to rescue me!" said the blade.

Then Lithwen fell to the ground and would have denied all that he charged her with, but her mother, overhearing, came and took her by the wrist and showed it to Melandir.

"This is in truth Lithwen and not Ithilwen," she said sternly. "You have been deceived, my son."

"Then where is Ithilwen?" he demanded of Lithwen.

At first she would only insist that it had been Ithilwen who had plunged to her death in the deep chasm in the woods, but then as Melandir brought the naked blade of his sword to her face, the blade screamed out: Lithwen! Do not betray me! Do not give me unto the Orcs! Lithwen!

Then Melandir constrained Lithwen to take him to where Ithilwen was held captive.

"It is useless," said she angrily. "She will be dead already. The Orcs took her to Tol-in-Gaurhoth, and by now Gorthaur the Mighty will have had his evil pleasures and her tortured and wretched body shall be feeding his wolves!"

"Pray that it is not so," responded Melandir darkly.

He placed her upon his grey horse and then rode off into the woods and then South and East across the Ered Wethrin and at the last to the region controlled by Gorthaur.

He espied the two riding towards his tower and the gates were opened and they were allowed to enter freely, for Gorthaur wished to play a while with his prey before taking them. He let them descend into the tower to the lower regions and come unto the dungeons and even to open the doors to the dungeon where Ithilwen was kept.

Lithwen kept turning this way and that warily.

"This is some sort of a trick," she said. "Surely the lord Gorthaur would guard his prisoners and thralls? Let us begone before the guards descend upon us and slay us."

But Melandir opened the door to the dungeon and then pushed Lithwen inside. He ran across to Ithilwen and lifted her to her feet and embraced her.

"Oh, my love!" said she, realising who had come into her cell. "My love! I never thought you would be able to come and find me here in this terrible place!"

He took the shawl that Lithwen was wrapped in and threw it about her bare shoulders to keep her from the cold of that place. And in that moment, the door burst open and the Orc-guards and Trolls entered the dungeon chamber and Wolves thronged the door, and before all

came a large dark cat-like creature with green eyes shot with evil red.

"So thou hast come to find thy lover, hast thou, Elven knight?" said Gorthaur laughing cruelly. "Thy courage is only matched by thy stupidity! For now shalt thou die and thy lover too!"

But the cat's eyes hesitated, for on one side of Melandir stood an Elf-woman, and upon his other side stood another, and the both of them were identical to behold.

Lithwen pointed to Ithilwen and spake quickly:

"It is I, Master! She is the one whom you must kill!"

Then leaped Gorthaur, and he took a lady by the throat, and it was Lithwen.

"Master!" she shrieked as she died.

"Nay! You are cunning, but not clever enough to fool the mighty Gorthaur! I can tell thee apart!" he said.

Then Ithilwen stood firm with courage, thinking that their end would likely come soon after. But she steeled herself and spoke steadfastly to that foul spirit of the Isle of Werewolves, raising her hand as he turned to eye them.

"Stay now, oh mighty lord! Kill not this knight too soon. He shall prove useful to both you and me if he promises to obey me in return for his miserable life. For see! I know well the plans that are made for attacking Hithlum and driving the Noldor to the sea, and some collaborators working deep from within that land would be worth more than an army. This knight is close in kinship to the High King Fingon, and would prove invaluable to us."

Then Gorthaur stayed his claws for a moment, and then snarled loudly.

"So be it, slave!" he said as his eyes appraised them both. "Dost thou swear to obey this servant of mine and do all her bidding in return for your miserable life?"

And he, as one hard constrained, nodded and said:

"Yea, that I shall do if it saveth my life."

Then did Gorthaur suffer them to depart from the Isle with the grey horse, and in his wickedness he hoped to achieve an even greater and swifter victory over the Noldor of Hithlum and their High King than by other means, enhancing his stature in the eyes of his Dark Master thereby. But by deceits of his own was Gorthaur snared, for Ithilwen and Melandir came back quickly to their own lands, and Fingon the High King they sought out, and they told him all concerning Lithwen and Gorthaur and the Orcs, so that when the next year Orcs assailed them from the North and East, they were not altogether unprepared.

Then did Gorthaur discover his error and he swore his vengeance upon the two lovers. But before long his mind was occupied with other matters, and soon prisoners he took and stripped them of their disguise, and threw them into his dungeons, but a fair Elven lady and the Hound of Valinor came to his gates and Gorthaur was vanquished and fled back to his master.

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For more than a score of years Melandir and Ithilwen lived in bliss in Hithlum near lake Mithrim, and Anwen lived there also. But, as the Easterlings began to invade Hithlum following the death of the High King Fingon, they moved their families away - except for Annael who remained with a few others and his foster child, a mortal male named Tuor by his mother who had brought him to Hithlum - and they lived in relative peace near the sea at the Mouths of Sirion.

The Structure of The Hobbit

by JOHN A. ELLISON

The subject-matter of this paper involves a little preliminary explanation of a personal nature. As certain fellow-members of the Tolkien Society are only too well aware, I recently indulged myself with a light-hearted retelling of the adventures of Bilbo Baggins, viewed as perhaps they might have been through the eyes of a writer very different from J.R.R. Tolkien, but, like him, possessed of a unique individuality.[1] A frivolous occupation. Frivolity, though, may lead on to serious consequences and conclusions, independent of any satisfaction that it might give to its perpetrator. I did not expect the tale in question, at the time I was misguided enough to embark on it, to assume anything like the scale it subsequently did. It "grew in the telling", if I may be allowed an irreverent comparison, and of course the reason for its doing so lay in the mastery and economy with which the original tale is told. Tolkien displays these attributes in his transitions to an even greater degree, perhaps, than in his set pieces, and the transitions could neither be shortened nor evaded. They therefore presented the strongest obstacle to the transmutation of the tale into an alternative mode, and made expansion inevitable, the more so by degrees as the travesty proceeded.

Thus far, there is nothing original or new about my or anyone else's emphasizing the formal and structural qualities evident in the way in which Tolkien sets forth the story of The Hobbit. The train of thought that ultimately led to this paper started with a conversation I had with a friend of mine. He had recently, as he said, been re-reading The Hobbit as a consequence of his having been co-opted into a proposed amateur musical presentation of it. It had occurred to him, he continued, that, despite its qualities, it contained a considerable amount of incident that appeared repetitious. The instance he cited was the appearance of the Dwarves, introduced by Gandalf in batches at Beorn's hall, which to him seemed to represent little more than a repetition of their arrival at Bag End for the "unexpected Party". Such an illustration was very much to the point, and stifled my immediate impulse to dismiss the whole argument out of hand. Then a possible means of reconciling the apparent conflict between the nature of my friend's experience and the nature of mine suggested itself. It occurred to me that what he had thought of as "repetition" might really exist as a formal and structural element in the way the story is told. That is to say, it could operate in the same sort of way as "recapitulation", in the sense of this word as it is applied to form in music. What follows represents the outcome of an attempt to think about the structure of The Hobbit along these lines.

The word "recapitulation", as applied to music, is mainly used in connection with what is called "sonata-form", or "classical-first-movement form", meaning, broadly speaking, the plan on which most of the principal movements of classical symphonies, sonatas, or quartets, and so forth, are constructed. That is to say, the musical ideas, tunes, or motives which are to constitute the subject-matter are first of all stated or presented as "the exposition". They

are then varied, fragmented, combined or reshaped in one way or another ("the development"), and at the third stage of the argument, reappear more or less in their original form and sequence ("the recapitulation"). In the new and altered context of their reappearance they now assume fresh significance. Anything that remains to be said, by way of bringing the whole argument to a conclusion or climax, is presented in the last section, the "coda". I do not intend to suggest that the structure of The Hobbit displays, or is based, on this particular pattern as such[2]. However, the elements of "exposition", or what, for a reason to be explained shortly, I would prefer to call "statement", and of "recapitulation", which likewise I shall call "counter-statement", are, I believe, crucial.

The present submission is that the "structure", of The Hobbit falls in three sections; the narrative to the point where the party arrives at the Carrock, transported there by the Eagles; the further course of the narrative as far as the death of Smaug; and the final part of the book, which treats of the outcome of the quest and its aftermath in terms of what one might call, "the politics of Middle-earth". The crisis represented by the Battle of the Five Armies provides the chief climax of the whole story, and is then succeeded by an epilogue in which all the previous tension is dissolved.

The special feature of this scheme, from our present viewpoint, is that the second section, the "counterstatement", appears to proceed through a series of reminiscences, or mirror-images, of events and incidents in the first section. The parallelism cited above is one of these. This is not to say that the second section is a deliberately constructed counterpart of the first: the "reminiscences", do not all recur in the same order, and the later events or incidents do not simply reflect events or incidents that happened the first time around: they also represent a development of them, perhaps also a commentary on them as well. To return to the analogy with musical form, this part of the book combines the function of a "recapitulation", of the first part of the book with that of a "development", of it. The final part of the book then functions as a "coda", bringing a peroration in which all the previous events attain a fresh significance. There is, as it happens, one specific instance where musical form and architecture are organised on this kind of pattern: the mature symphonies of Anton Bruckner. I mention it here only because I have borrowed the terminology of "statement", "counterstatement", and "coda", from this source; in fact, from the standard analytical monograph on the Bruckner symphonies[3].

In order to make the nature and extent of the "reminiscences", clear, I will have to begin by summarizing the events and incidents of the first part. For ease of reference, I will do this schematically, as follows:

Phase I. The introduction and the preparations for the quest.

(a). Gandalf appears at Bag End, and tells Bilbo that he intends to send him on an adventure.
(b). The dwarves arrive, in batches, at Bag End.
(c). The "unexpected party". Gandalf, and the dwarves, enjoy Bilbo's hospitality.
(d). Plans are made for the quest, and for the recovery of the treasure stolen by Smaug: Bilbo's place in them is allotted.

Phase II. The journey as far as Rivendell.

(a). The journey begins: straightforward at first, and passing through hospitable country.
(b). It continues through more difficult and in now inhospitable country, in bad weather. Gandalf disappears.
(c). (i). Bilbo finds himself on his own for the first time, and encounters the trolls. He tries to pick the pocket of one of them, and is caught.
(c). (ii). The dwarves become involved, and are captured and trussed up. Both them and Bilbo are planned by the trolls to provide their next meal.
(c). (iii). The trolls, misled by an outside "voice", (Gandalf's), are induced to fight each other, and forget about the passage of time. They become stone at sunrise. The party is rescued. They collect weapons and stores from the trolls' cave.

Phase III. Arrival at, and departure from, Rivendell.

(a). The whole party, with Gandalf, who has reappeared with the end of the trolls, reaches Rivendell, and recuperates. Preparations are made for the next stage, with the advice and assistance of Elrond.
(b). The party sets out from Rivendell, and, as it makes its way into the mountains, the atmosphere becomes increasingly sombre. Storm. The discovery of a cave in which the party all shelter from the storm, and sleep. They are captured by goblins.

Phase IV. This is an extended subterranean episode, the main elements of which are as follows:

(a). The confrontation with goblins, in particular with the Great Goblin, their chief.
(b). The fight with the goblins, and the slaying of the Great Goblin.
(c). Bilbo becomes separated from the rest of the party, and, alone, wanders in the goblin-tunnels.
(d). He picks up the ring, without knowing what he has found.
(e). Bilbo's encounter with Gollum, with the "riddle-game". This is the kernel of this whole "phase". Here a complication arises, because there are "early", and "late", versions of this episode. However, the structural feature of both versions is that they end with Bilbo's having acquired the knowledge of what the ring is, and what its powers are, and this knowledge will have an important effect on the later development of the story. The ring's wider significance, and the later motivation, Bilbo's pity for Gollum, and Gollum's last desperate curse, "Baggins! We hates it for ever!", belong, not to The Hobbit as a self-sufficient whole, but to the whole history of "The War of the Ring", and to The Hobbit as part of that history.
(f). Bilbo eludes the goblin guards, and escapes from the tunnels.

Phase V.

(a). Bilbo rejoins Gandalf and the dwarves, and the party continues its journey on the other side of the Misty Mountains.
(b). Wolves, followed by goblins, who propose to attack the homes of Men living close to the Mountains, surround the party as it takes refuge in the tree-tops. The goblins set fire to the surrounding forest so as to encircle it.
(c). The party is rescued from the tree-tops by Eagles, who provide it with shelter for the night. The next morning the Eagles transport everyone to a place from which they can continue their journey.

At this point the "Statement", ends. Gandalf marks its conclusion quite specifically: "I always meant to see you all safe (if possible) over the mountains, and now by good management and good luck I have done it." He goes on to say that he has other pressing business to attend to, but that he may "look in", on the adventure, "before it is all over". This will be in the "coda", as it turns out. The next stage of the narrative will not, then, otherwise than at the very beginning, have Gandalf as one of the principals. The "reminiscences", or "reflections", of events and incidents in the "Statement", will operate in the changed conditions of his absence. Bilbo and the others will have learnt from their earlier experiences, or should have done, and should be prepared to fight the new series of battles on their own.

The first section of the "Counter-statement", which corresponds to Phase I of the earlier narrative, is the arrival and sojourn at Beorn's house. It begins, as the earlier one did, with remarks by Gandalf, addressed to Bilbo principally, although not exclusively this time. The party then reaches Beorn's house, and is introduced to him in batches. (This was the instance of "repetition", to which my attention was originally drawn, as referred to above, and which prompted the entire enquiry). The effect of "reminiscence", or "recapitulation", is strengthened by Beorn's remark. "I am in for a party, it seems," reviving a memory of the "unexpected party". At Bag End the dwarves had made music, and had begun to sing as the fire died down, and there is a similar incident here: "the dwarves were sitting cross-legged on the floor, and presently they began to sing." The verses of their song

"The wind was on the withered heath", echo those of their song (in the same metre), in the earlier scene. This particular verse-form is to recur, once more, at a similar introductory stage of the last section of the book, the "Coda", in the present terminology. The second recurrence of the form greatly intensifies one's sense of these reminiscences as defining pivotal points in a structure.

Beorn, as the party's stay comes to an end, provides provisions for the next stage of its journey, and transport for it as far as the edge of Mirkwood, and also gives advice on perils that lie ahead. This could perhaps be thought of as a reflection, very much condensed, of the "planning session", at Bag End; or of the assistance and provisioning the party received at Rivendell. The next stage, corresponding to the earlier Phase II, opens, as that did, with a straighforward and trouble-free journey, till the eaves of Mirkwood are reached. The difficult and unpleasant path through Mirkwood follows, as the difficult and unpleasant route through the troll-country had previously done. The party again temporarily, "loses", one of its members, with Bombur's accident and lapse into unconsciousness, although this particular comparison is perhaps far-fetched, and is probably best regarded as fortuitous. The succeeding group of incidents, however, offers a very clear series of parallels with the earlier encounter with the trolls.

Each time, the "cue", is given by a light shining among trees, which attracts the party's attention, and turns out to betoken a meal or feasting in progress. Each time, likewise, Bilbo becomes separated from the rest of the party, and finds himself acting on his own initiative. He discovers the spiders, as before the trolls; the dwarves are involved again, and for a second time are imprisoned or rendered helpless. Once again, the scene reaches its climax in a mélée, in the fight with, and pursuit of, the spiders, (although, of course, on the earlier occasion the trolls had been induced to fight each other). The differences between the two groups of incidents are as important as the similarities; to go back to our original analogy, this passage is a "development", of the earlier one, as well as a "recapitulation", of it. The earlier one features Bilbo's first, unsuccessful, attempt at "burglary'. Now, however, he slays the spider which is trying to attack him, and, in consequence, experiences altogether new sensations of courage and purposefulness. He acts on his own to release the dwarves from their predicament, and the final outcome, the defeat and discomfiture of the spiders, is due to his ingenuity and resourcefulness, instead of being an eleventh-hour rescue operation, courtesy of Gandalf. It is worth noting, incidentally, that the device he adopts with the aid of the ring, namely an external "voice", used to decoy the spiders away from their intended prey, is similar to the one Gandalf employed to distract the trolls.

So far, the order of events in the "Counter-statement", has followed that in the "Statement", quite closely. Just as with "recapitulation", in music, however, motives and incidents do not necessarily have to recur in the same order, or to reappear in toto. Too close a correspondence would clearly have been self-defeating, and might have suggested to the author's conscious mind that he was repeating himself. (I will return a little later to the question of how far, if at all, any of this could have been the result of deliberate planning on Tolkien's part). Our original Phase III, the sojourn at Rivendell and the subsequent departure, does not have a counterpart at this point, but one later on. The next sequence of events, concluding with Bilbo's exit from the Elvenking's halls, together with the embarrelled dwarves, does all the same contain several echoes of "the Statement". The capture of the sleeping dwarves, minus Thorin, by the Woodelves, brings a distinct reminiscence of the earlier capture of the party in the mountains. Thorin and the other dwarves are separatedly interrogated by the Elvenking, who imprisons them because they refuse to tell him why they are passing through his territory. The Great Goblin had earlier ordered everyone to be imprisoned because, after the discovery of the sword Orcrist, he rejected Thorin's explanation of the purpose of the party's journey through the mountains. Bilbo, separated from the rest of the party, wanders footloose in the Elvenking's halls, as he had previously wandered in the goblin-tunnels. Finally a rescue is achieved by way of an exotic and uncomfortable means of transport to a place from which the quest can be continued. The Eagles earlier rescued the whole party from its encirclement and transported it to such a place at the close of "the Statement". The altered and independent role of Bilbo is now given an ironic emphasis He had been a distinctly undignified "passenger", himself the first time around, but he now turns the tables, and devises a scheme for the dwarves' release which involves them in having to undergo quite a trying travel experience. Is it possible, perhaps, to detect a suggestion of "Schadenfreude", about his remarks to Thorin when the latter emerges from his barrel on arriving at Laketown? It would be quite understandable if it was.

The section that now follows corresponds, in general terms, to the original "Phase III", arrival at and departure from Rivendell, and the rest in between. The party remains in Laketown for several days, occupied in feasting and recovering its morale generally, and, when it leaves, it is reprovisioned and provided with fresh transport. The atmosphere, as before, becomes steadily more tense and ominous as the journey proceeds. The whole passage represents a large expansion, with varied new incidents, of the original "III(b)', but again it ends with a halt being called, and the discovery of the entrance of what turns out to be a subterranean passage leading downward; the Misty Mountains/the Lonely Mountain itself. Without straining the comparison by trying to make details correspond, one can note that the important motive of Thrór's map, and the moon-runes on it, which had been introduced originally in "Phase III", is now recalled and developed, reaching fulfilment in the discovery and opening of the secret entrance.

An extended "subterranean", episode ensues, and reflects its forerunner. The kernel of it, as before, is a confrontation between Bilbo and an opponent: Gollum/Smaug. The previous one was largely taken up with the riddle-contest, and the same motive could obviously not have been used a second time without creating a plain sense of "déjà vu". Nevertheless it is still present, implied in the device Bilbo employs to conceal his identity: "no dragon can resist the fascination of riddling talk, and of wasting time trying to understand it." Bilbo had revealed his real name last time around, but now has the foresight to conceal it. Each confrontation is preceded by a taking by Bilbo of a particular item, whose disappearance is subsequently noticed and resented, by the other party to the dialogue. Each dialogue ends with the hobbit in possession of information of crucial importance for determining the further course of events: the power of the ring to confer invisibility; the "weak spot in the old Worm's diamond waistcoat". In both subterranean episodes the remainder of the party disappears to the sidelines but is involved in a burst of activity which precedes the main material of the episode: the fight with the goblins and the flight from their cave, in the first episode; the flight back into the tunnel from the dragon awakened to fury by the loss of a cup, in the second.

The last section of the "Counter-statement", is the descent of Smaug on Laketown: previously wolves and goblins had made a rendez-vous as a preliminary to an intended descent on the homes of Men closest to the mountains. The imagery of fire recurs; Laketown is set on fire by Smaug, mirroring the fire set in the forest by the goblins encircling the fugitives in the trees. The "Counter-statement", then concludes dramatically with Smaug's death at the hands of Bard, in a way quite different from its predecessor's. Possibly the death of the Great Goblin can be thought of as a kind of counterpart, but clearly, if both "Statement", and "Counter-statement", ended in the same way, the reader would be left with a sense of conscious repetition deliberately planned.

The significance of all the correspondences and similarities I have tried to trace does not lie in assuming that Tolkien planned them himself, or deliberately patterned the second part of the book on the model of the first. There is no way in which anyone can be sure, of course, but most people, I imagine, will think any such supposition, to say the least, highly unlikely. It would seem equally unlikely that he was particularly aware of them himself, and probably he would not have attached any great importance to the matter if it had occurred to or been pointed out to him. Such "reminiscences", or "symmetries", presumably arose instinctively through the workings of creative imagination. What we do know about Tolkien's particular way of telling a story suggests that it would have been quite at variance with it for him to have introduced them intentionally. The interesting thing about them is the feeling of formal and structural balance they set up in the mind of the reader, however unconsciously. At the same time the variations and developments which are introduced the second time around, the altered order of certain incidents, and the changes of emphasis which result, mean that

the old terrain is always being viewed in a fresh light, as one does with recapitulated material in a sonata or a symphony. The two parts are satisfyingly similar, and satisfyingly different. Above all, the scheme highlights, effectively and subtly, Bilbo's own development away from the unwilling but passively acquiescent spirit in which he begins his adventures, to the courage, enterprise, and ingenuity he discovers in himself before they are over. If he had not had the ring available to assist him from near the half-way stage, the contrast might indeed have seemed a little too obviously contrived. Well might the author have thought, years later, that the passages in which he appears to intervene and "explain", Bilbo to the reader, were not really needed.

It may be a coincidence, but if so it is rather a remarkable one, that the end of the "Counter-statement", Smaug's death, corresponds to the point at which, according to Humphrey Carpenter[6], Tolkien broke off from writing the original MS. of The Hobbit, only to take it up again several years later when the prospect of publication arose. It almost seems that he must have felt, unconsciously, that he had already completed something possessing an individual formal unity of its own. In the final section of the story he was faced with the task of improving it, and bringing the whole tale to a larger issue than anything covered previously. He did this by placing the existing story in a newer and wider dimension.

Up to the time of Smaug's assault on Laketown, and of his destruction, together with that of the town itself, the story had proceeded on the assumption that the quest for the treasure is simply a private issue between Thorin and the dwarves on the one hand and Smaug on the other. Their struggle to regain their lost patrimony is no one else in Middle-earth's business, not even Bilbo's; he has become involved in it, if not by chance, at least without any interest of his own in the affair. "If you want to go on with this silly adventure," as he says at one point, "it's yours after all and not mine." Gandalf, at the Carrock, says the same thing, in announcing his intention of leaving the party to carry on the quest without him; "after all, " he adds, "this is really not my adventure." The interesting thing is that, as a result of the publication of Gandalf's personal behind-the-scenes account of how, with Thorin, he planned matters in advance[6], we now know this last remark not to be true. It was, in reality, very much Gandalf's adventure, as well as Thorin's with the other dwarves, and had been so ever since his "chance-meeting", with Thorin near Bree, months before the adventure was actually launched. The third part of the story, then, the "Coda", represents a decisive shift in the author's whole outlook. The emphasis is now placed on the public, Middle-earth wide consequences of all that has taken place up to now. The new motives to be introduced are those of diplomacy and war.

The introduction covers, in barely four pages, the arrival, via Roäc, of news of Smaug's death, and of the despatch of the embassy of Men and Elves to the Mountain, ready to state their claims in regard to the treasure; Thorin's furious reaction, and the summoning of the Dwarves of the Iron Hills to his assistance; and the party's retreat back to the Mountain, and fortifying of the Gate. The sequence of events becomes close-packed: more seems to happen in twenty-odd pages than in the previous hundred, and time seems to accelerate at the approach of crisis. This is the first occasion on which Tolkien accelerates the passage of time in this way, but the "technique", (if it can be called that) is to reappear on a larger scale in The Lord of the Rings, and is at its most refined in the final version of the Narn i Hîn Húrin, where the complex sequence of events leading to the dénouement is compressed into the span of one night.

As the dwarves await the confrontation with the embassy of Men and Elves, Bilbo now being, as he had been originally, a distinctly unwilling associate, they again begin to sing. Their characteristic song-form, their leitmotiv as it has now become, revives memories of its previous appearances at the original "unexpected party", and in Beorn's house. The confrontation takes place the next day, after which, for the last and most important time of all, Bilbo is separated from the rest of the party, forced to act on his own initiative, and charged with the task he has set himself of finding a way out of the situation that has developed around him, solely with the help of his own wits and bargaining ability. He is not left alone on the stage for very long: the other actors reappear in the drama one after the other to take part in the dénouement, the set-piece scene of battle that provides the structure of The Hobbit with its last and greatest climax. Its aftermath leaves a sense of inevitability behind it, as if one had known from the first, without realizing it, that the quest's outcome would be a final great battle of all the forces involved, (in The Lord of the Rings the dénouement in Orodruin again produces this ambiguous sense of surprise mixed with recognition of the inevitable). All that remains is for the cast to leave the stage again one by one, and for the epilogue to wind down in a gradual diminuendo, and end the book in the same quiet and conversational tone in which it began.

This was not the last time Tolkien's writing was to reveal underlying formal structures. It is possible to look at The Lord of the Rings as one great structure, as a rising progression of climaxes which are related to each other by a process of alternately raising and lowering tension in relation to the passage of time, and the last of which is expected and overwhelming. (This, as it happens, is a major item of comparison between The Lord of the Rings and Wagner's "Ring" cycle, though in Tolkien's case the structure is filled out at either end by a prologue and an epilogue). Within this overall shape there are lesser structures: The Fellowship of the Ring, for instance, following the prologue, falls into three well-defined "acts", or phases each one of which ends with an extended finale which opens with a departure from a place of rest (Bree/Rivendell/Lothlórien), and builds up through rising tension to a climax at the end. Of Tuor and His Coming to Gondolin may officially be classed as an "Unfinished Tale". When it is read aloud, it creates a marvellous sense of formal perfection. It again seems to fall naturally into two extended parts, and, at the end, mounts to its climax, Tuor's entry into Gondolin, with a sense of total finality, as if it had known at the beginning exactly when its last sentence was due. Some intermediate sections of the Narn i Hîn Húrin are missing, but that does not too much obscure the complex and highly articulated structure of the whole tale.

The existence of these structures, whatever the state of Tolkien's own awareness of them may have been, may throw light on one very singular aspect of Tolkien's oeuvre, which all lovers of it will at once recognize. This is its complusive re- and re-readability. It is very difficult and unsafe to make generalizations about the totality of individual experience, but many might agree that this particular quality is not, on the whole, a distinguishing mark of literature, at least of prose literature. However rich and deep the individual reader's experience of any of the great novels may be, for instance, it is a single "once-over", experience, rather than a continuing day-to-day one. You may read, and live through, Anna Karenina, say, or Tess of the d'Urbevilles, twice, or perhaps three times, in a lifetime, but one would guess that, with average persons normally responsive to literature, it would rarely be more than that. It is quite otherwise with regard to music, drama, opera or ballet: the same symphony, play or opera may be heard or seen time after time over the years, without exhausting the listener's or the spectator's experience of it. It may, then, be that the reader's experience of Tolkien is, partly at least, not a literary experience in the strictest sense, but something of a class rather harder to define. In this, there may lie some means of interpreting the equivocal relationship his works seem to bear to literature as a whole.

Notes

1. The Alternative Hobbit, originally issued in ten parts in The Farthing, #28-35, 37 & 38. (Nan Elmoth Publications). Collected and revised edition issued as "Stiff Upper Lip, Bilbo!", (Nan Elmoth, 1987).

2. There have been a few attempts at reproducing musical forms in the shape of literary works, notably a novel (by Anthony Burgess) specifically patterned on Beethoven's Third Symphony (the "Eroica").

3. Robert Simpson. The Essence of Bruckner. Gollancz, 1967.

4. However, this particular reminiscence really derives its force from the revision. Gollum, in the early version, had proposed to give the ring to Bilbo, "as a present".

5. Humphrey Carpenter. J.R.R. Tolkien: a Biography. George Allen & Unwin (Unwin Hyman) Ltd, 1977, pp. 179-80; Unwin Paperbacks, 1978, pp. 183-4.

6. The Quest of Erebor, in Unfinished Tales. George Allen & Unwin (Unwin Hyman) Ltd, 1980, pp. 321-36.

Green Rocks: White Ship

Oilima Markirya

(The Last Ark)

by PAT REYNOLDS

It is typical of Tolkien that one of his finest works, a poem which is not out of the mainstream of the twentieth century[1] is considered by him to be essentially personal. He added Oilima Markirya to his lecture A Secret Vice by way of illustration of the traits of his invented languages, and it is thus peculiarly tied to the paragraph which precedes it, in which Tolkien offers his own criticism of the poem. It is, he says, sentimental; its virtue "if there is any" is in its intimacy. Amongst other features, Tolkien defines this poetry (in general) as not written "in expectation of any audience"[2]. The original intended audience of A Secret Vice (which was instructed "Be kindly") is unknown. The instruction is to be weighed against the ideas of "cold exterior criticism" and "... critics demand".

Like all the works he loved, Tolkien could not leave the poem alone - Christopher Tolkien's edition of A Secret Vice gives us poem and translation, an 'early' version and translation, and a 'later' version which is not provided with a translation as it differs only in diction from the main poem. Paul Nolan Hyde has pointed out that the translation accompanying the poem is more closely connected to the 'later' version, and may be later than the poem as it appears in the main text.[3]

In the following analysis I intend to work from this translation with reference to the three 'Elvish' versions, other translation and glossarial commentary where appropriate.

To start with "the bare meaning", which Tolkien says is "probably trivial, not full of red blood or the heat of the world". The poem is posed as a series of questions by the poet to the listener(s) (perhaps Tolkien, in view of the comments on audiences). The first four stanzas ask "who will see the last ship leave in a storm", the fifth stanza asks "who will heed its destruction" and the sixth "Who shall see the last evening?"

The earlier version treats the same events descriptively; stanzas one to four describing the departure, stanza five the wreck. There is no parallel to the sixth stanza. The 'later' version is essentially the same as the main version, but merges the fifth and sixth stanzas.

At this level, the poem does seem trivial. And certainly, it is not full of "red blood", instead there are "pale phantoms" (l.3) or "bones" (l.35). "The heat of the world" is not there at all - from the "cold bosom" of the ship (l.4) the physical temperature of the poem is chill.

For this is not a poem about the hot red blood surging through the arteries of the living, it is a poem about the ending of things.

The question form brings to mind the "ubi sunt" poetry of the middle ages which Tolkien

used elsewhere (Namárië). This poetry asks "where are" questions such as "Hwær cwom mapþumgyfa" (where is the treasure-giver?)[4] and "Mae'r llysoedd aml? Mae'r lleisiad?" (Where are the many courts? Where are the singers?)[5] These poems take as their theme the illusory or transitory nature of the world, often placing it as contrast to the steadfast, unchanging nature of God. God is not absent from "The Last Ark". He can be the answer. The early version of the poem did not have this form, being a description, with "Kildo kirya ninqe" (translated as "A white ship one saw") being the only personal involvement.

The rhythm can best be understood in terms of the Anglo-Saxon poetic half-lines described by E. Sievers[6] with two strongly stressed syllables, and two or more lightly or untressed syllables. Most lines are of the C form typified by the mnemonic line 'in KEEN conflict'[7], where two stressed syllables are placed together in the middle of the line. This is, as the mnemonic suggests, a dramatic rhythm. The metrical arrangement has produced (as Tolkien observed happening in Beowulf) "frequent asyndeton, and ... short parallel sentences".[8] Asyndeton, a rhetorical feature omitting conjunctions can be observed, for example, in lines 10-13.

The translation uses a great deal of alliteration and assonance: in the fourth stanza, for example, there is assonance between roaring/forest/corpse/storm, with alliteration on M, hard C, R, F, H, both types of L, W and S. The emphasis on these sounds gives the poem something of the sound of the sea. The repetition "in the moon ..." and the repeated use of present participles serves to bind the stanza more tightly. Thes culminates in the final line of the poem (... last evening?) where evening has the sound of a present participle, but is not one.

Similar patterns of alliteration and assonance are to be observed in the original: it is notable that T and N are used rather than F and H, and K is used more than it is in the English translation, however the greater use of L and R means that the sound impression is quite similar. The early version uses alliteration and assonance, but also uses a complex rhyme scheme (ABAB CDEF CBGB HIHIHI JKJKJKLKM).

The use of the future and continual present tenses gives the poem a great immediacy. In one sense, the question "Who shall see ...?" is answered "the reader": the poem thus has the power of the early christian and end-of-millenia works where the end of the world is expected in the lifetime of the reader. The use of the past tense in the early version means that it lacks this effect.

The title, The Last Ark was a change from an earlier: The Last Ship. This change brought in many connotations. The Ark of Noah, of course, is a symbol of refuge and salvation. The word "ark" meant, in Old English, "chest" or "box" - perhaps an oblique reminder of the coffin. The Quenya "Markirya" - "dwellingship" suggests this, also the ark of the covenant. The word "ship" is retained throughout the rest of the translation.

The first stanza owes a debt to the Anglo-Saxon poem The Seafarer lines 18-23, another poem dealing with the passing of the worldly joys. The poet, bereft of companions, makes replacements from the sounds of seabirds "mæw singende fore medodrince" - "singing seagull for mead in the hall". The lost companions are here as "pale phantoms" (l.3), and they bring to mind seabirds, not the other way round.

The second stanza is much as the early version: the early "pinilya wilwarindon" (l.2) - "small as a butterfly" has been changed to "valkane wilwarindon" (l.6) which Paul Nolan Hyde glosses as "tortured butterfly-like", to the poem's "vague as a butterfly" (l.7). This contains the idea of the smallness and fragility of the ship found in the early version, but adds an image of her path and also the hint that the ship is indistinct (perhaps in mist): in the Quenya it also fits better the alliterative scheme. The late version has "wilwarin wilwa" (l.7) - "butterfly fluttering to and fro" which fits still more tightly, but looses the image of a partially obscured ship, which is particularly appropriate, in the context of the question "Who shall see ...?".

The early version has altogether a more gentle approach - for example its second stanza has "waves crowned with flowers", an image which is not used in the later versions.

There is a subtle shift of meaning from

"Kaivo i sapsanta
Rána númetar" (ll. 13-14)
- "As a corpse into the grave the moon went down in the West"

to

"lanta-ránar,
ve kaivo-kalma" (ll. 18-19)
- "in the moon falling
a corpse-candle" (ll. 19-20)

The change is from the moon being the corpse, to an omen of death. The corpse-candle is supposed to show the path of a funeral procession - and in this the light shows the ship's path. Conversely, the moon is the only corpse in the early version: the bones do not gleam on the shore.

There is a slightly different emphasis in the timing of the poems: the early poem, which ends "after the last night", and the later poems, which specify the morning and evening of the last day.

Neither Tolkien nor his son tie the poem into his mythology.

The obvious place is with the departure of the Elves:

> "In that time the last of the Noldor set sail from the Havens and left Middle-earth for ever... In the twilight of Autumn it sailed out of Mithlond, until the seas of the Bent World fell away beneath it, and the winds of the round sky troubled it no more, and borne upon the high airs above the mists of the world it passed into the Ancient West, and an end was come for the Eldar of story and of song."[9]

This (white) ship does not, however, end wrecked, a "broken ship". If the setting is the departure of the last of the Noldor (a Pevensiesque removal from this world?) then this is because this is a poem of leave-taking rather than a poem of apocalypse.

It is an apocalyptic vision: it owes some of its imagery to the Icelandic version of Ragnarök used by Snorri Sturluson[10] - where "mountains will crash down" and "the sky will be rent asunder". A ship, made from dead-men's nails will be launched upon a tempestuous sea. Snorri quotes from an older poem, The Sybil's Vision,

"the serpent churns up waves
screaming for joy
ghastly eagle will tear
dead bodies with his beak

From the east sails a ship"

The poem also bears a relation to The Last Ark as it asks the questions

> "How fare the sir? How fare the Elves (álfum)? ... Well, would you know more?"

Christian Apocalypses - such as Revelation 7: 12-17 are also seminal. Revelation 7: 17 also ends with a question "For the Great Day of his anger has come, and who can survive it?"[11] These are more overwhelming than The Last Ship, which is concentrated upon a single event. A single shipwreck is the central image of this End - totally different in tone to "a third of all ships were destroyed" (Revelation 8: 10).[12]

The poem does not loose anything because it cannot be placed within the mythological framework. While it is, as Tolkien says, a personal and private poem, it was written in English and therefore has meaning(s) for at least some of the English-speaking community. Rather, it gains significance for an audience which knows The Silmarillion, just as it does for an audience which knows The Eddas.

Tolkien ends his paper by commenting that "such fragments ... do not satisfy all the instincts that go to make poetry". I have puzzled over this. I think it might need a "good" before the last word - the sentence is akin to "M*c D*n*lds doesn't serve food". The 'instinct' which Tolkien particularly notes as lacking is "the pattern and interplay of the notions

adhering to each word": he makes no apology for this, as his interest and delight is in the sounds. This is clearly seen in the Nieninqe, which follows Oilima Markirya in the paper. However, the English poem The Last Ark as it appeared in A Secret Vice is poetry, and furthermore, it is good, satisfying, poetry.

Notes

1. Yeats Three Things and McNeice's Fire and Ice spring to mind.

2. This and following un-numbered references are to A Secret Vice in The Monsters and the Critics and Other Essays, pp. 213-23.

3. Oilima Markirya: A Ship in Time in Mythlore 57 (Spring 1989), pp. 31-57.

4. The Wanderer in Sweet's Anglo-Saxon Reader, p. 163.

5. Siôn Cent, I Wagedd ac Oferedd y Byd in The Oxford Book of Welsh Verse, p. 101.

6. A simplified account of Siever's system is to be found in Hamer A Choice of Anglo-Saxon Verse, pp. 16-17.

7. A mnemonic that goes

   ANna ANgry
   and BYRHtnoth BOLD
   in KEEN CONflict
   DING DOWN foemen
   EACH one with EDGE

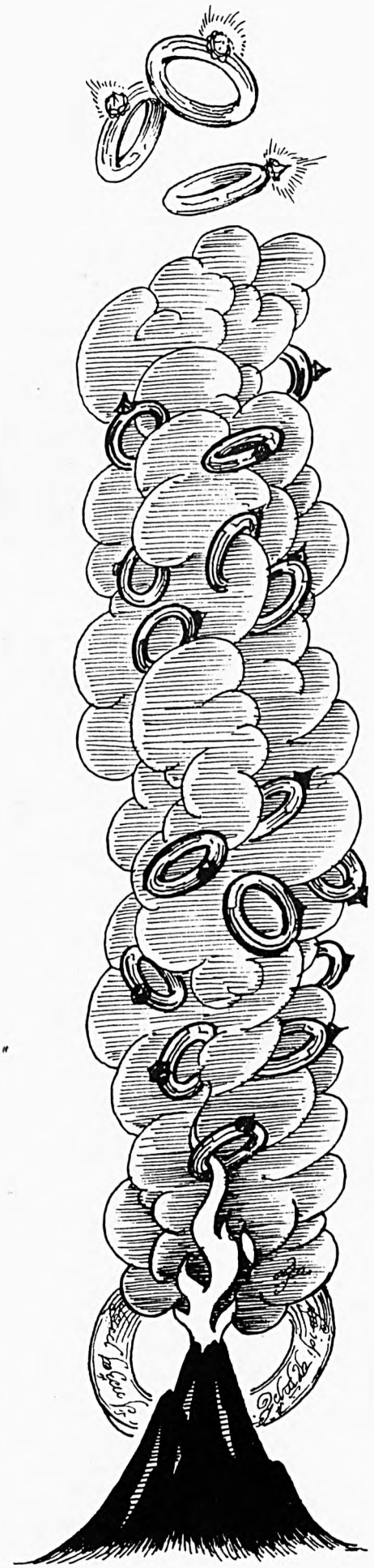
8. On Translating Beowulf in The Monsters and the Critics and Other Essays, p. 65.

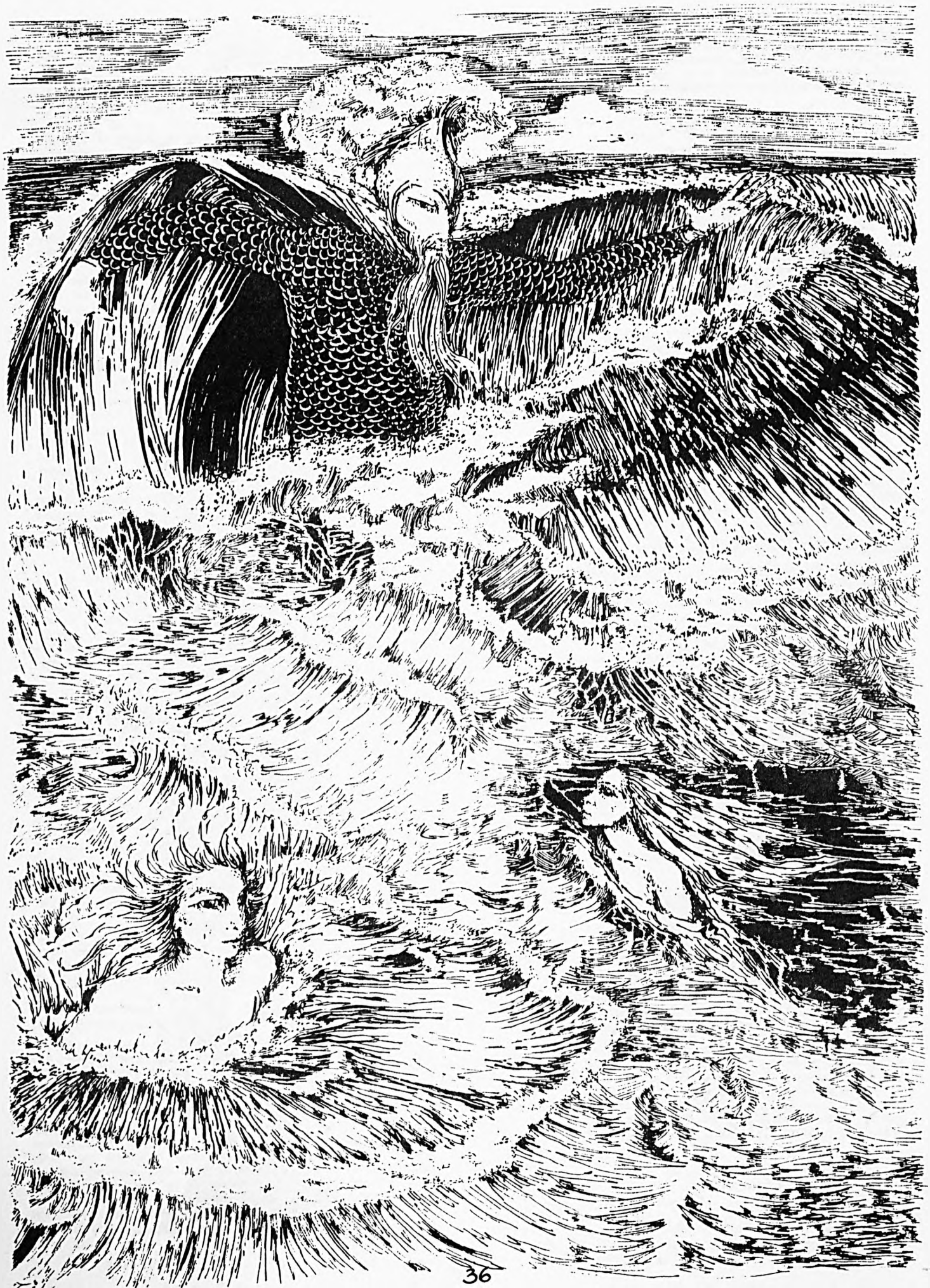
9. The Silmarillion, p. 304.

10. References are to The Prose Edda, trans. J.I. Young, pp. 86-90.

11. The Jerusalem Bible: Standard Edition.

12. ibid.





the Year's Review in Tolkienian Studies

The Treason of Isengard: the History of The Lord of the Rings, Part Two.

-SL-

J.R.R. Tolkien, ed. Christopher Tolkien.

Unwin Hyman, London: 1989. 504 pages. £17.95

This, the seventh volume of 'The History of Middle-earth', is the second devoted to tracing the evolution of The Lord of the Rings. With the compendious exactitude demonstrated in the previous volumes, it commences with the 'fourth-phase' revisions to the material covered in The Return of the Shadow, then proceeds with the writing of the story until the Golden Hall of Théoden is reached.

Any attempt to give an account of the chapter-by-chapter development of the narrative of The Lord of the Rings faces a fundamental problem: should the complete evolution of one chapter, from earliest sketches to published text, be traced before starting on the next; or should each 'wave' of new writing and revision of previous writing be treated separately? In general, the latter course is pursued in this book, with a chapter-by-chapter approach within each distinguishable phase, but it is rendered problematical by the complexities both of the development of the narrative as such (Tolkien would not necessarily complete one chapter before doing some work on another) and of the textual material (for example, part of the manuscript from one phase would be 'cannibalised' in the next phase or phases). Such complexities mean that their description will necessarily also be fairly involved if oversimplification is to be avoided. Christopher Tolkien provides about as clear explanations of such difficulties as can be given within the confines of a volume such as this, but even so they require the reader to pay close attention.

The 'fourth phase' of revision of the material in the previous volume, with which the present volume begins, takes us up to the initial meeting, in Rivendell. Odo Bolger's existence is finally brought to an end here, for which perhaps we should be thankful. Even so, Christopher Tolkien, whose early enthusiasm for Odo postponed his demise, takes two closely-printed pages to review the 'tortuous trail' of his 'character', development and transformations.

Once into the next phase of writing, one of the most interesting matters is that of Bilbo's Song at Rivendell. This had its origin in Errantry, written in about the early 1930s, and published in a magazine in 1933 (and eventually, with slight revisions, in The Adventures of Tom Bombadil). This had no obvious relation to the mythology. However, when Tolkien decided to use it as the basis for Bilbo's song of Eärendil at Rivendell, he gradually worked in references to the mythology in several successive revisions and, with a multitude of changes, brought about the poem we now know. (Yet, one wonders: did the original 'merry mariner' of Errantry have any connection, however remote, with Earendel of The Book of Lost Tales?) Revision involves both rejection and addition, and it is in the earlier stages of the revision of Errantry into Bilbo's song that we come across some striking imagery which never made it to the final version. Thus:-

> To Evernoon at last he came,
> and passed the flame-encircled hill,
> where wells of gold for Melineth
> her never-resting workers build.
> The seven-branchéd Levin-tree
> on Heavenfield he shining saw
> upflowering from its writhen root;
> a living fruit of fire it bore.
> The lightning in his face was lit,
> ablaze were set his tresses wan,
> his eyes with levin-beams were bright,
> and gleaming white his vessel shone.

Splendid stuff (whatever it means), and a pity it was discarded.

However, it now emerges that the version of Eärendil's song published in The Lord of the Rings was not in fact the final version. This final version (together with two texts preceding it) appears to have been mislaid by the time that The Fellowship of the Ring was ready for the press, and an earlier version which was ready to hand was printed instead. Tolkien appears to have completely forgotten about the later texts, because when they did turn up, years later, his annotations on them show that he thought they must have been earlier versions, but was puzzled as to how that could be.

Bilbo's song of Eärendil is one of the few 'windows' into the Elder Days to be found in The Lord of the Rings. What, one wonders, would pre-Silmarillion readers have made of the somewhat more specific material, e.g., the reference to the 'Fëanorians', in the final version had that been published?

One means by which the narrative grew and evolved

was through the development of justifications for certain scenes or acts or events - for fixed 'narrational nodes' - which were never themselves much changed (although their significance may have been), and to which all else had to be accommodated. An example is Gandalf's delay in returning to the Shire in time to accompany Frodo and his friends to Rivendell. That the hobbits should set out alone is a 'given': it cannot be altered. Hence Gandalf's delay must be explained. One early attempt was that he was held prisoner by Treebeard, at that time considered a hostile giant. A subsequent version has Gandalf return to the north but to be then besieged by Black Riders in a tower. Only after that does the explanation emerge that it was Saruman, another wizard, one who had gone over to the enemy, that had held Gandalf prisoner. But Saruman has not appeared before. It is as though he was invented simply to provide an excuse to delay Gandalf, but then, having been brought into being, became one of the major characters in the story.

This applies to the book as a whole. Reduced to its most basic form, the whole plot can be seen as a reversal of The Hobbit. Tolkien's notes on the plot show that the main theme was the destruction of Bilbo's Ring: 'Frodo forms the idea of going perhaps to the Cracks of Doom, but at any rate to Rivendell', and 'Dreams or some other cause have made [Frodo] decide to go journeying (to find Cracks of Doom? after seeking counsel of Elrond).' Here we see both the basic similarity to The Hobbit (in the one the hero goes to Rivendell, then journeys on into the wider world and find, the Ring; in the other the hero goes to Rivendell, then journeys on to destroy the Ring) and the emphasis of the plot: the Ring is to be destroyed. That was the 'given' event, and all the narrative must support that end. (This could also apply to the rationale of the plot: the justification of the Ring's destruction must be worked out. Readers of the book may well have felt this: the Ring must be destroyed, even if it is never made explicit just why doing so is so important. So in the original plotting: it was not a matter of finding out what the Ring was, then seeing that it had to be destroyed, but the opposite.)

The evolution of the plot can thus be seen as a series: 'given' fixed points of narration, followed by the details required to justify those fixed points, followed by the 'discovery' of further fixed points which should be consistent with what has gone before, followed by further justification of the new fixed points, etc., all interspersed with waves of revision to try to ensure that all is consistent. This is of course something of an oversimplification, but the exfoliation of detail entailed in this 'method' gives some explanation of the difficulties Tolkien faced in finishing the book.

This was a colossal task. The constant rewriting, the efforts to make the events and chronology and so on consistent, must have meant a considerable physical and mental effort. Why in the end did Tolkien do it? Of course, there was the obligation to his publishers which he had to fulfil. But perhaps it was also something else: in exploring the world of the 'new Hobbit', it had become apparent that this was indeed the same world as that of the mythology of The Silmarillion, and not just that of The Hobbit (which was not originally part of the mythology). Thus he found he was able to approach the world he had created for The Silmarillion from a different and much more humanly accessible angle: displaced vastly in time (and a little in space). Here was what the Ancient World had become. Thus, The Lord of the Rings was an endlessly fascinating voyage of discovery, coming upon things 'undreamt of before' as the narrative complexities unfolded.

Characteristically, what was invented to justify one part of the story would turn out to have a life of its own and react back upon the narrative. Such an instance comes when the Fellowship, having lost Gandalf in Moria to the Balrog (it may be noted that the Balrog was at one point supposed to be Saruman himself!), reaches Lothlórien. Early drafting seems to show that it was meant originally as no more than a stopping-point where the members of the Fellowship debate among themselves what to do next, and where the local Elves befriend them. And then, on a page of 'fearsomely rough' notes, there is the first, only partly-decipherable reference to the Lord and Lady of the Galadrim. So Galadriel, who became so memorable a figure in the finished narrative - indeed, she was worked retrospectively into The Silmarillion - makes her first appearance. The community of Elves in Lothlórien presumably needed to have someone at the top - in the same way as Elrond in Rivendell or Thranduil in Mirkwood - but for some reason here we have a Lord and a Lady of an elvish realm, and the Lady seems to have sparked off something in Tolkien's imagination: she grew to have more and more significance. By the time of the later 'History of Galadriel and Celeborn' in Unfinished Tales, she seems to have become of equal stature to Fëanor himself ('These two kinsfolk, the greatest of the Eldar of Valinor, were unfriends for ever.') This is an example, if an extreme one, of the process of 'inflation' which affects not a few of Tolkien's characters.

The discussion of the early maps of Middle-earth reveals a parallel to the textual changes they reflect: here we have erasures and additions, with new bits of maps stuck on top of older bits as the geography was integrated with the revisions to the narrative. It is of note, too, for the details, such as the vast northward arc of land, which were not part of the published maps. It may also be of interest to some that nowhere is it indicated that Tolkien gave a moment's thought to the problem of what sort of projection his maps of Middle-earth should have (remember: this is after the catastrophe at the end of the Second Age, when the world was 'globed'). By 'projection' is meant the ordered distortion of the surface of a sphere onto a flat plane. Tolkien's maps seem to have north and south running vertically up and down the maps, and east and west running left and right across them, with a scale of distance applicable at all points on the maps in all directions. For technical reasons this is quite impossible for a map-projection. Thus the most visible emblem of Middle-earth is anomalous.

Not much more need be said about the further details: the travellers make their way down the Great River, the Fellowship is broken beneath Amon Hen and Boromir slain, Aragorn, Legolas and Gimli enter Rohan, Merry and Pippin take up with Treebeard, Gandalf returns and meets Aragorn and friends, and then they meet Théoden in the Golden Hall. But a few points may be noted. The Brown Lands were at first called also the 'Withered Wold'. This name was very soon dropped, which is a pity, since 'Withered Wold' sounds quintessentially Tolkienian to this reader.

The matter of the passing of time in Lothlórien presented difficulties. The initial idea was that no time at all should pass in the outside world while the Company stayed there. It took Tolkien some time to understand what we might now term the anomalies raised at the 'interface' between Lothlórien and the outside world, and he eventually settled for virtually the reverse situation: a seemingly short stay in Lórien counts for a long period in the outside world, although even this seems to be subjective in nature.

There is an incipient romance between Éowyn and Aragorn. Although soon rejected it is evident that Aragorn's destiny with Arwen had not yet emerged - neither had Arwen.

Apart from an Appendix on Runes, which should be of consuming interest to Elvish linguists and calligraphers, there is little new material on languages. And there is finally the usual enormously detailed index, 39 pages of it this time.

The Treason of Isengard displays all those qualities of Christopher Tolkien's editorial and explicatory skills which have been demonstrated in previous volumes of the History. The textual and narrational complexities are dealt with and explained about as lucidly as they well can be, and are often illuminated by a telling or a witty phrase. Even so, it should be stressed that there is a good deal of complex matter to be explained, and, simply for that reason, those volumes of the History dealing with the writing of The Lord of the Rings cannot, I think, be classified as popular works. They make demands upon the reader's attention and should be regarded as more for study than entertainment.

If we are grateful to Professor Tolkien for expending great labours in writing this epic, we must also be grateful to Christopher Tolkien for the immense efforts he has put into shedding light on those labours.

Charles E. Noad

Ruth Nedelman Lynn. Fantasy Literature For Children and Young Adults: an Annotated Bibliography. 3rd edition, New York, Bowker, 1989. £38. 0 8352 2347 7

(US publisher's address: Bowker Company, 245 West 17th St, New York, NY 10011;

UK distributor's address: Bowker-Saur Ltd., Borough Green, Sevenoaks, Kent, TN15 8PH).

This jumbo-sized bibliography is a truly tremendous piece of scholarship, despite the inevitable misprints and omissions, and I recommend its purchase to any collector of children's and adult fantasy, past and present, especially if you also collect articles about these authors and write amateur or professional literary criticism.

If you only collect articles about Tolkien, it will still be worth your while to order this from the library and update your "Wants List", which of course proves to be a "Never-Ending Story". (I reckon that the cut-off date for this book's contents must have been 1987, with 1988 for a few Stop Press items.)

This volume is divided in two parts, first the annotated bibliography of fantasy fiction, sub-divided by genre being, with some 19th-century classics, an attempt at covering fantasy literature of the 20th century, from short fairy-stories (Andersen but not Grimm) to "crossover" adult fantasies enjoyed by today's teenagers, the limitation being that books selected have had to be published in the USA, and only the US publisher's name is given, though the UK date of publication is given as well, if earlier.

The author's introduction on the value, purpose and appeal of fantasy includes many useful quotations from critics and fantasy writers, and concludes with a "Historical Overview" identifying trends in children's and adult fantasy since Victorian times. Then follow over 360 pages of fantasy fiction in 13 categories, with one-sentence plot summaries, suggested age-range, and dates of review, nearly all from American reviewing sources.

Having jotted down several omissions, I found that according to Twentieth-century Children's Writers[1] nearly all were of books not published in the USA, which explains their absence, for example Drumbeats! by David Severn, The Time of the Ghost by Diana Wynne Jones (very well represented otherwise), and Rosemary Harris's Orion 'two-parter'. However, some books by Meriol Trevor (not mentioned) did reach the USA, and for younger readers Raymond Briggs's work and The Jolly Postman by the Ahlbergs seem unfairly excluded by the lower age-limit of 8. Rosemary Sutcliff is cited for her Sword and the Circle trilogy, Sword at Sunset and Tristan and Iseult: I would argue that The Mark of the Horse Lord, Song for a Dark Queen and Sun Horse Moon Horse be considered as myth fantasy as well as historical fiction.

Part Two, Research Guide, begins with a 6-page list of other bibliographies of children's literature, both general and fantasy-related; then a 21-page list of books and articles on children's literature, folklore, and children's and adult fantasy; finally a list of articles and books with an educational bias: what is

> Tyr, Richard H. "You can't teach Tolkien", Media and Methods 15, (Nov. 1978) pp. 18-20, 54

about? (It's not relisted in the Tolkien section.)

The remaining major section, followed by full indices, comprises 240-plus pages, listing books and articles about some 600 authors. I shall turn again to the sections on Lloyd Alexander, Susan Cooper, Donaldson, Dunsany, Eddison, Garner, Tanith Lee, Le Guin, C.S. Lewis, Lively, McCaffrey, Mac Donald, McKillip, McKinley, Moorcock, William Morris, E. Nesbit, Sutcliff, T.H. White and Jane Yolen. However, the entry for D.W. Jones is poor, with only 7 entries, when I have collected many more from British children's periodicals. Ms. Lynn does not cite Children's Literature Abstracts[2] as a source for the Research Guide; this covers British periodicals as well as American, and would have given her many additional articles: AMON HEN and MALLORN have been indexed therein since 1980.

It is also unhelpful for non-Americans - and even for Americans, I would have thought, not to give the addresses for periodicals, when publisher and place is given for books. How are we to know whether a periodical is a flourishing commercial proposition, or an expired fanzine?

I turn to the Tolkien section last: 11 pages long, it includes several articles and books I haven't collected. MYTHLORE is well represented throughout the last two decades, as it is in the C.S. Lewis section, but Tolkien Society publications have a small, unrepresentative selection of criticisms. Apart from one article from MALLORN 17, all citations are taken from the period 1983-6. There are two articles from MALLORN 22, three from MALLORN 23, and thirteen from AMON HEN, dated from May 1983 to September 1985. Uniquely in this volume, AMON HEN is not cited by issue number, only by date.

I must express disappointment on behalf of so many contributors to Tolkien Society publications, as well as my own, that so many articles on Tolkien have been omitted. One of the articles cited is Kathleen Jones' "Use and Misuse of Fantasy", which loses its point since my article "In Defense of Fantasy" to which it is a reply and my letter replying to her article aren't cited as well. In fact this reviewer has been cited only twice throughout the whole volume despite my entries to Twentieth-century Children's Writers. Beyond Bree - though a thriving American publication - is not cited at all.

The message is obvious: if you want to be cited, organise the republication of your articles in a more permanent form; and make it your business to forward copies to Ms. Lynn yourself - as the indefatigable and prudent J.S. Ryan appears to have done, as he is the author of ten articles on Tolkien, and thus the most often cited critic in the Tolkien section! Six of them come from TS publications, leaving just 12 other TS writers between the period 1983-86 to be cited once or twice.

As a matter of fact, I suspect that J.S. Ryan not only sent copies of his own article from MALLORN 22 and 23, but copied, or listed details, of the other ones, which may explain why they are cited as well. Maybe he also listed interesting articles from the AMON HEN group, as some AMON HEN articles are from issues which didn't have Ryan articles in them. I can't believe that Lynn got all these citations some other way.

May I urge the TS committee to supply Ms. Lynn, courteously, with back issues, indexes, and a complimentary subscription, to represent us more fully in her 4th edition? Contribution to other magazines will have to take care of their own reputations!

Jessica Yates.

1. Twentieth-century Children's Writers, 3rd ed. edited by Tracy Chevalier.
   UK prices variously given as £25 or £60. St. James's Press, Chicago and London. Contains complete bibliography of author's work, comments by author (if alive), and signed critical essay. Many fantasy authors represented within, plus the most outstanding 19th-century authors for children.

2. Children's Literature Abstracts.
   Published on behalf of the International Federation of Library Associations, quarterly, by Sheila and Colin Ray, Tan-y-capel, Bont Dolgadfan, Llanbrynmair, Powys, SY19 7BB. This reviewer has back files and will answer queries from bona fide scholars.

A Note on the Geography of the First Age,

by Charles Noad, reprinted from Amon Hen 38, April 5th, 1979.

A surprising omission in the map of Beleriand accompanying The Silmarillion is a scale of miles, surprising not least because the geographical lesson in Chapter 14 furnishes a number of distances, in leagues (1 league = 3 miles), which give some idea of the actual scale involved.

Although about half the stated distances refer to lengths of rivers, which, because of their "wriggliness", are inherently difficult to measure accurately, a consistent scale can nevertheless be found for this map, and also ratioed and applied to others. Hence the four principal maps of Beleriand so far published seem to have scales roughly as follows: -

(i) The Silmarillion Calendar 1978. December: "The Silmarillion Map". 100 miles = 40.3mm or 1.59in.

(ii) The Silmarillion: "Map of Beleriand and the Land to the North" (folded endpaper). 100 miles = 65.5mm or 2.58in.

(iii) The Silmarillion: "The Realms of the Noldor and the Sindar" (between pages 120 and 121). 100 miles = 34.5mm or 1.36in. This is a very approximate scale as this redrawn map lacks much of the details of the original.

(iv) Map of Beleriand and the Lands to the North (Poster: Allen & Unwin, 1978) 100 miles = 70.6mm or 2.78in.

Given the scale, it becomes possible to replot the Beleriand map on the same scale as a Middle-earth map and then to see if it can be "fitted" onto the latter, thereby showing more exactly the relationship of Beleriand to the coastline of the Third Age. I have attempted to do this, with the accompanying result. On the sketch of the main geographical features of Beleriand I have added the Third-Age coastline and rivers of Middle-earth, a task made fairly uncertain by the fact that the Ered Luin, the Blue Mountains, which are the only features both maps have in common and hence the only means by which any "fitting" can be accomplished, seem to have become much more spread out by the Third Age. I have made the best fit between the two sets of Blue Moutains that I can see, though others may disagree with my choice.

It can be seen that I have drawn in a conjectural course of the River Lhûn in the First Age. We are told that in the geological upheaval accompanying the Great Battle which marked the end of the First Age a great gap was made in the Blue Mountains, and that "((into) that gulf the River Lhûn fell by a new course..." (TS, p.285). This implies that the River Lhûn had an existence prior to the Great Battle.

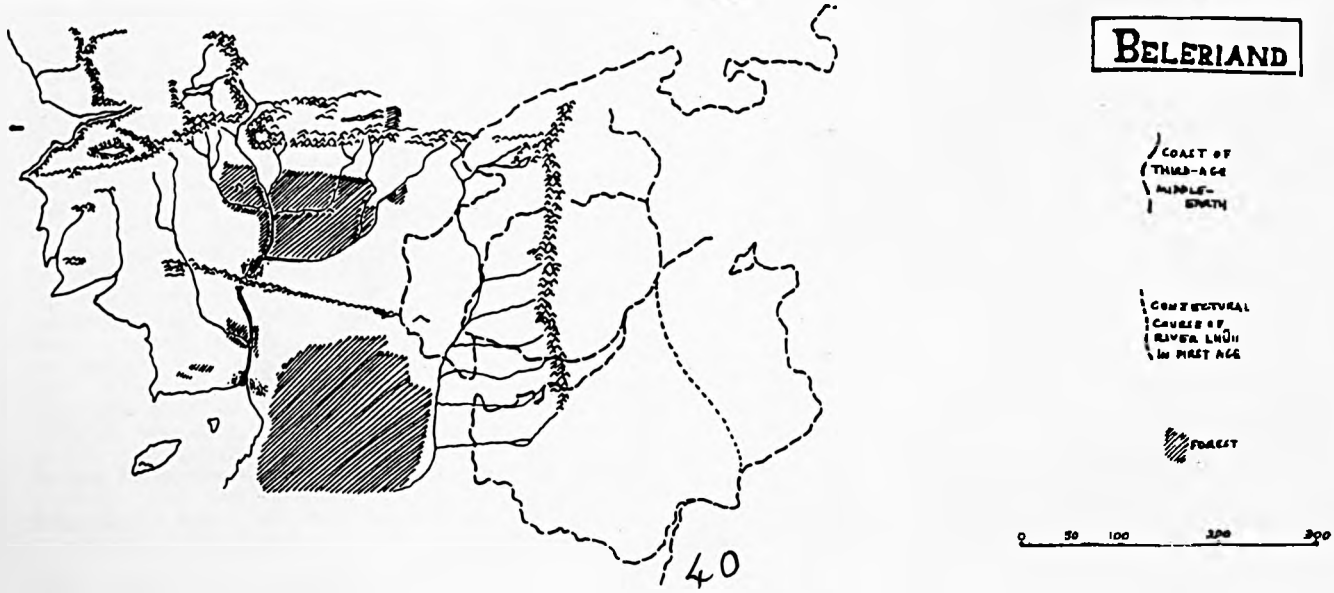
Now the blue Mountains seem to have formed a kind of eastern barrier to Beleriand: there are no records of any folk from the east ever entering Beleriand except through them. If they did not, in the First Age, extend much farther north or south than they did in the Third, then, because their forming such a barrier would necessarily rule out any sizeable tracts of open territory north or south of them (thus permitting easy access), the coastline of Beleriand must, in the south, have approached the southern end of the Blue Moutains, i.e. somewhere in the region of the estuary of the River Baranduin; and if this estuary was indeed there in the First Age, it would have formed the likeliest outlet for the Lhûn also. It may be noted that the gap between the Far Downs and the Tower Hills, where the country of Westmarch is, and where I have placed the course of the river, affords a possible site for a river-valley.

Any reconstruction of the territory north of the Blue Mountains in the first Age is likely to be at least as tentative as the foregoing. We are told that in the north of the World, Melkor had reared the Ered Engrin, the Iron Moutains, which bent in a great curve from west to east. In the west, where they bent back northwards, he had built the fortress of Angband; and on his return to Middle-earth he raised the peaks of Thangorodrim before its gates (TS, pp.118, 181). Now Thangorodrim lay only one hundred and fifty leagues (450 miles) away from Menegroth, where Thingol dwelt in Doriath (TS, p.96). On any realistic basis, Thangorodrim must lie somewhere to the north of Menegroth. It was principally from Thangorodrim that flames belched forth to cover and burn the plain of Ard-galen, causing it to be renamed Anfauglith, the Gasping Dust (TS, p.151). Thus Thangorodrim should lie beyond neither the eastern nor the western border of Anfauglith as projected northwards. If we place Thangorodrim somewhere about north of the centre of Anfauglith, then it will also be more or less due north of Menegroth. Hence if we consider Thangorodrim to lie 450 miles more or less due north of Menegroth, such an approximation is not likely to be too far out. Now if we take the point thus indicated and draw from it a curve sweeping south and east, but progressively more east than south, to represent the location of the Ered Engrin, and, from the present map, continue that line on to the main map of Middle-earth, then it will be seen that the track seems to pass over the Misty Mountains north of (and including) Mount Gundabad, the Grey Mountains, and the Iron Hills; and since they are in so exactly the appropriate region I submit that these ranges are nothing less than the Middle-earth remnants of the Iron Mountains raised by Melkor at the time he built his stronghold of Utumno. Since it is hardly reasonable to suppose that all the Ered Engrin vanished without trace at the end of the First Age (the Blue Mountains and the Misty Mountains survived well into the Third Age), and since there are no other ranges of any sort in that part of the world, the present conclusion seems inescapable.

It may seem surprising that the published map of Beleriand should stop so abruptly short of the Iron Mountains, but stop it does, and yet the distance must be short because of the given distance from Thangorodrim to Menegroth.

This model, if so far correct, indicates that in the north the Blue Mountains perhaps reached to the Ered Engrin, which would be consistent with the idea of the former range forming an eastern barrier; and, too, it is just conceivable that the ruins of Utumno itself once lay on the area covered by the map of Middle-earth.

Thus far, an uncertain and tentative model has brought us. I have not dealt with such matters as the Ice Bay of Forochel (and its formation), the catastrophic changes made at the end of the Second Age by the World being made round and the inundation of Nûmenor, and the validity of using the published map of Middle-earth as a basis for the foregoing discussion (i.e. it is not known what type of projection is used to map the curved surface of Third-Age Middle-earth) - all of these things have some bearing on the matters raised in this piece of speculation. I must conclude with the hope that people far better qualified than myself to deal with such matters (Where are you, Dr. Roger Mason? - Drs. Pantin and Best?) will turn their attention to them at some future date.



LETTERS TO THE EDITOR

Madawc Williams' article seems to have particularly stimulated your thoughts. Trevor Richards says:

I was rather pleased to see Michael Moorcock get his come-uppance from Madawc Williams; most capably done, I thought. I have no quarrel with Moorcock not liking the works of Tolkien, or Lovecraft, or anyone else, but I don't think there's any call for him to be so downright rude and unpleasant about it - is this somehow a prerequisite for literary criticism today? His own books I find alien and distasteful - or am I just being prejudiced?

Marc Read says:

It was especially heartening to read Madawc Williams expressing exactly the sentiments which I feel about Moorcock in such a fluent and clear way. One observation of mine regarding the matter concerns Moorcock's obsession with Pooh (if I may so express it ...) Both Tolkien and Milne are most effective when read aloud. This means that style cannot become too complicated, nor structure too technical, else the poor reader requires so much close reading that a performance would be nearly impossible - and, as for Mr. Moorcock himself, I feel that anyone attempting to read his works aloud would quite simply die of embarrassment.

As for Ian Collier...

Well, what can I say, Madawc Williams' article was wonderful. Well thought out, consise and showing remarkable restraint. Mr. Williams managed to counter Mr. Moorcock's criticisms eloquently, using a wide range of sources and without stooping to unsubstantiated personal criticisms, unlike Mr. Moorcock. After all, most people read a book for one general purpose, that of 'enjoyment'. I have never found any of Mr. Moorcock's books enjoyable more than once, when compared to certain authors. Due to the fact of the feeling of depression his "heroes", his "eternal champions" always generate at the end of the books. Mr. Moorcock's idea seeming to me to be one of "well we all die in the end, so there's no point in fooling ourselves with happy endings." In which case, realising we all die and come to nothing, why don't we kill ourselves now and save all this wasted effort.

As for myself, I recognise that we all die eventually but we can still enjoy ourselves and achieve something substantial with our lives, for instance writing a book which will give pleasure to countless unknown people who will read it after we have died.

Whereas for Stephen Collings...

Michael Moorcock and much else in Madawc Williams' article was new to me, but I dipped into it in interesting-looking places and found it to be very rich in content.

... Which is how all the articles within these pages should be. Even if you think that some articles go over your head at the moment, it may not be so forever and they may introduce you to subjects you knew nothing about originally and which you may want to follow up.

Alex Lewis' "Splintered Darkness", too, seems to have stirred your imagination, both for and against. For example Stephen Collings says:

Alex Lewis put his point well in "Splintered Darkness". It makes me wonder what the sources of power were in Arda. (I have not read Splintered Light). Although Alex Lewis' piece is quite weighty in evidence, I'm not sure I wholly agree with him. It is an odd idea that whenever the Ainur do something they lose part of their natural strength. I have thought about it quite a lot since reading the article, and if I get time I will write it all and send it to you.

And I am looking forward to reading it and, maybe, to including it in a forthcoming MALLORN. Ian Collier, on the other hand, says:

I must concur with Alex Lewis: it has always been my belief that the only reason Sauron could be destroyed with the destruction of 'his' Ring, was if its power was originally his: part of his 'soul' power. If one doesn't accept the idea of the evil powers diluting their strength into their works, then Morgoth could never have been conquered, the full might of the Valar only serving to destroy all but themselves. Only Eru had power unlimited, all the Valar etc. were made by his thought and therefore had a limit. This also goes to explain the fact of there only being 'Two' Trees.

Several of you mentioned that they hadn't heard of "Splintered Light". The author is Verlyn Flieger and the book is published by: Wm. B. Erdmanns Publishing Co., Grand Rapids, Michigan, and the ISBN number is: 0-8028-1955-9. Incidentally I would like to know whether people would be interested in reviews of books on Tolkien which have already published for a while but have not been reviewed within these pages. Send me your ideas ASAP, as, if you do, some reviewers will have to be found before next MALLORN's deadline.

Michael Hickman's article was very well received too. Stephen Collings says about it:

The essay was very enlightening about its subject. It was well investigated and presented, and well supported with facts, with its conclusions very convincing. Michael Hickman's experienced approach has really given excellent results. Can I encourage you to publish the rest?

As you can see Michael Hickman's second instalment of his survey has appeared in these pages and there is another one under way, on the Dwarves. Ian Collier has a query for Michael Hickman though:

I was puzzled by Mr. Hickman's article, or rather on part of it in particular. He states quite definitely that Frodo met Gildor when Gildor's company was returning to Rivendell after a pilgrimage to the Emyn Beraid. However i can't find any reference to such a statement and the article's notes do not confirm it either. This appears to be a conclusion drawn from the evidence that Gildor lived near Rivendell and that he was travelling to Rivendell. He could well have been on a journey to the Grey Havens at Elrond's request. If you can shed some light on this matter, please do.

Indeed: (unsplintered) light can be found in Tolkien's The Road Goes Ever On, in the section on the "A Elbereth Gilthoniel", where it is said that: The Elves in Rivendell could only be said to "gaze afar" in yearning.... This is a reference to the palantír upon the Tower Hills. This alone of the palantíri was so made as to look out only over the Sea. After the fall of Elendil, the High-Elves took back this Stone into their own care, and it was not destroyed, nor again used by Men.

The High-Elves (such as did not dwell in or near the Havens) journeyed to the Tower Hills at intervals to look afar at Eressëa and the Shores of Valinor, close to which it lay. The hymn is one appropriate to Elves who have just returned from such a pilgrimage.

No doubt Gildor and his companions, since they appear to have been going eastward, were Elves living in or near Rivendell, returning from the palantír of the Tower Hills. On such visits they were sometimes rewarded by a vision, clear but remote, of Elbereth, as a majestic figure, shining white, standing upon the mountain Oiolóssë. It was then that she was also addressed by the title Fanuilos.

It trust this answers the question.

Stephen Collings was

most impressed by Peter Buchs' poem. It really caught the moment of its theme and everything behind it, yet was so simple.

"Orchestras of Middle-earth was delicious!

Marc Read found it... Most amusing!

On other articles Stephen Collings says:

I'm afraid I'm not fond of comparing imaginary and real events but nevertheless some of the ideas in John Ellison's War article I found most stimulating.

Ted Nasmith highlights well the problems of illustrating Tolkien. I understand and sympathise with many of his points.

Several letters, all favourable, mentioned the reviews. Trevor Richards

liked the reviews. I always do - they are frequently the first indication I get that another book worth having has arrived on the scene. To someone like myself, so far removed from the main theatre of activity [Trevor lives in New Zealand], TS reviews constitute one of the chief benefits I enjoy from my readership.

As for Stephen Collings,

The Book Reviews seemed to be in depth. I hope "Return of the Shadow" will not be spoiled for me when I read it, due to the reviewer revealing too much. I shall take care to avoid this section in future.

And that would be a shame! You don't need to worry: the reviews have only barely scratched the surface, and there is still much left for you to enjoy.

On a more personal level, I was heartened by many comments I received on the format and presentation, which made me think it is something worth doing after all! Stephen Collings

was surprised by its large size and thickness.

Trevor Richards was most sympathetic:

... as for the printing hiccups, well, I'm sure even Unwin's or the O.U.P. have them now and then.

However the most heartening letter was from Charmaine De-Bell, and I reprint it in its entirety.

Dear Denis, I'm getting this to you before Oxonmoot as a member of the Northfarthing Smial Stuffing Party [the T.S. mailing party]. Can I just say that we all make mistakes, and I know what you poor unfortunate editors have to go through.

Thank you all for your sympathy and, please, keep all your letters, articles, poems, artwork, etc. coming!

A GUIDING LIGHT

The cruel hand of the Dark Lord
denies him his soul.
He searches in the twilight world
of death to be whole.
The wheel of fire consumes his heart,
Pursued by evil from the start.
But now, as they are drawn aside,
The smoke and vapours cannot hide
A sign of hope, a single star,
Shining, bleak, from afar.
A light to hearts where'er men dwell;
A Elbereth Gilthoniel!
Varda the Valië stretches her hand
Into that foul and darkling land,
Re-kindling will and life and might,
Eternal symbol beyond the fight,
A window to far-off Valinor,
calling him home once more.

Jonathan Houghton.

Where to Write

This is a list of frequent topics of correspondence, and the people to whom such correspondence should be sent. (In most cases, only names are given, as the addresses will be found on the back cover.) In all correspondence, appropriate stamps or International Reply Coupons (available from main Post Offices), or a stamped addressed label (an envelope may be the wrong size if literature is being requested), are much appreciated and will hasten reply.

Correspondence and contributions to MALLORN (other than queries about subscriptions or back issues) should be sent to the Editor, Denis Bridoux.

Correspondence and contributions to AMON HEN (other than queries about subscriptions or back issues) should be sent to the Editor, Tony Curtis.

Subscriptions and queries concerning them should be sent to the Membership Secretary, Chris Oakey. A full annual subscription confers membership of the Society, and entitles members to receive all issues of MALLORN and AMON HEN published during the year of membership. Full details of subscription rates for the UK and abroad may be found on the back of the current AMON HEN. UK members paying Income Tax can assist the Society by covenanting their subscriptions. Details of this, and information on Associate Subscriptions, may be obtained from the Membership Secretary.

Details of periodical subscriptions for Libraries and other institutions may be obtained from the Membership Secretary, Chris Oakey.

Back issues of both MALLORN and AMON HEN, and information concerning their availability and price, as well as details of other Society merchandise, can be obtained from the Sales Officer, Malcolm Lindley.

General Enquiries should be addressed to the Secretary, Debra Haigh-Hutchinson

Bibliographical Enquiries about the works of J.R.R. Tolkien should be addressed to the Bibliographer, Charles Noad.

Linguistic Enquiries about the languages or writing systems invented by Professor Tolkien, and enquiries about the Society's 'Linguistic Fellowship' and its Bulletin, QUETTAR, should be sent to Julian Bradfield, Dept. of Computer Science, King's Building, Edinburgh, EH3 9JZ, UK.

A Lending Library is available to UK members only. For details, contact the Librarian, Christine Davidson.

An Archive holding copies of all papers, books and other materials belonging to the Society is available for inspection, subject to consultation with the Archivist, Christina Scull.

The Tolkien Society

Founded in London in 1969, the TOLKIEN SOCIETY is an international organisation, registered in the U.K. as a charity, dedicated to the furtherance of interest in the life and works of the late Professor J.R.R. Tolkien CBE, (1892-1973)

The Tolkien Society has members all over the world, and is in contact with many allied societies interested in Tolkien and related fields of literature. In 1972, Professor Tolkien agreed to become our Honorary President, offering any help he was able to give. Since his death he remains our President 'in perpetuo', at the suggestion of his family. His daughter, Miss Priscilla Tolkien, became our Honorary Vice-President in 1986.

This is MALLORN, the Journal of the Tolkien Society.
The Society also publishes a Bulletin called AMON HEN, which is published bi-monthly, and contains Society announcements, book news and reviews, shorter articles, artwork and letters.

The Society organises three international meetings in the U.K. each year, the AGM/Dinner in the Spring, the Seminar, where talks are given and discussed, and Oxonmoot held in Oxford in early Autumn, where Miss Tolkien has often been our guest and hostess. In many areas, both in the U.K. and abroad, there are local groups or 'smials', which hold their own meetings. (For further details of these, see AMON HEN). The Society also has a reference archive and a lending library of fantasy fiction (available to U.K. members only).

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